LONG-LOST INTERVIEW! The late **JOHN NATHAN-TURNER** on the BBC, the fans and his final series as producer

BBC

DOCTOR WHO MAGAZINE™

MASTERS OF EARTH

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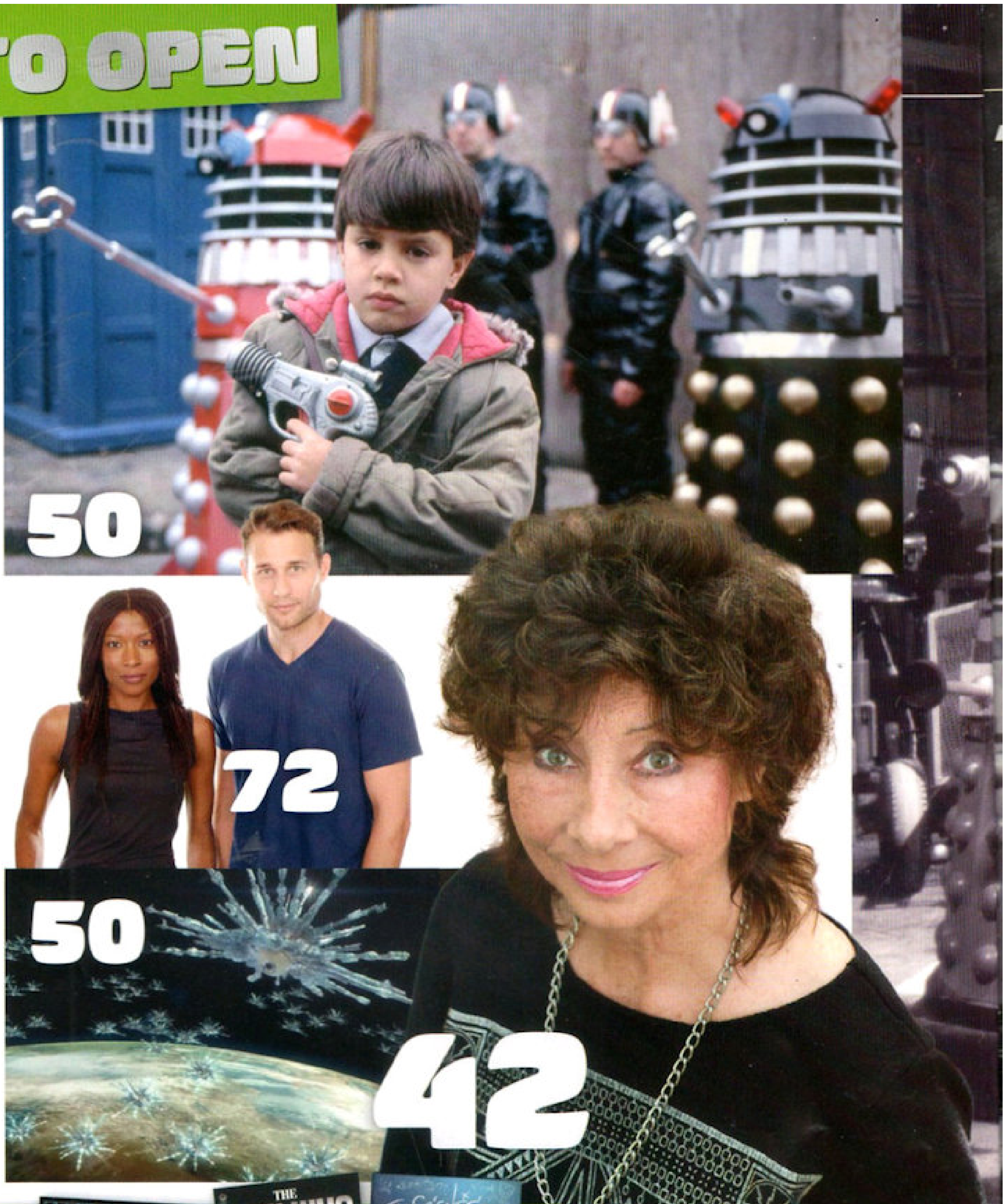

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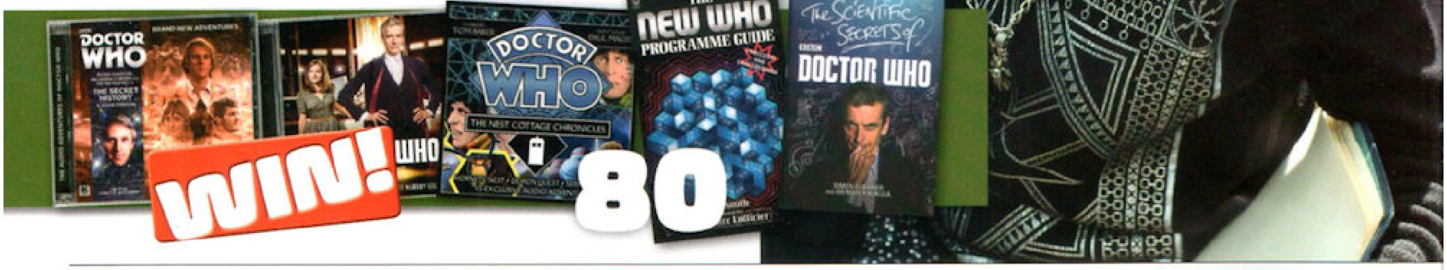
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BBC DOCTOR WHO MAGAZINE

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EDITORIAL ASSISTANT JOHN AINSWORTH

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executives JESS BELL, BECCI IRELAND

BBC WORLDWIDE, UK PUBLISHING Director of UK Publishing NICHOLAS BRETT, Head of UK Publishing CHRIS KERWIN, UK Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

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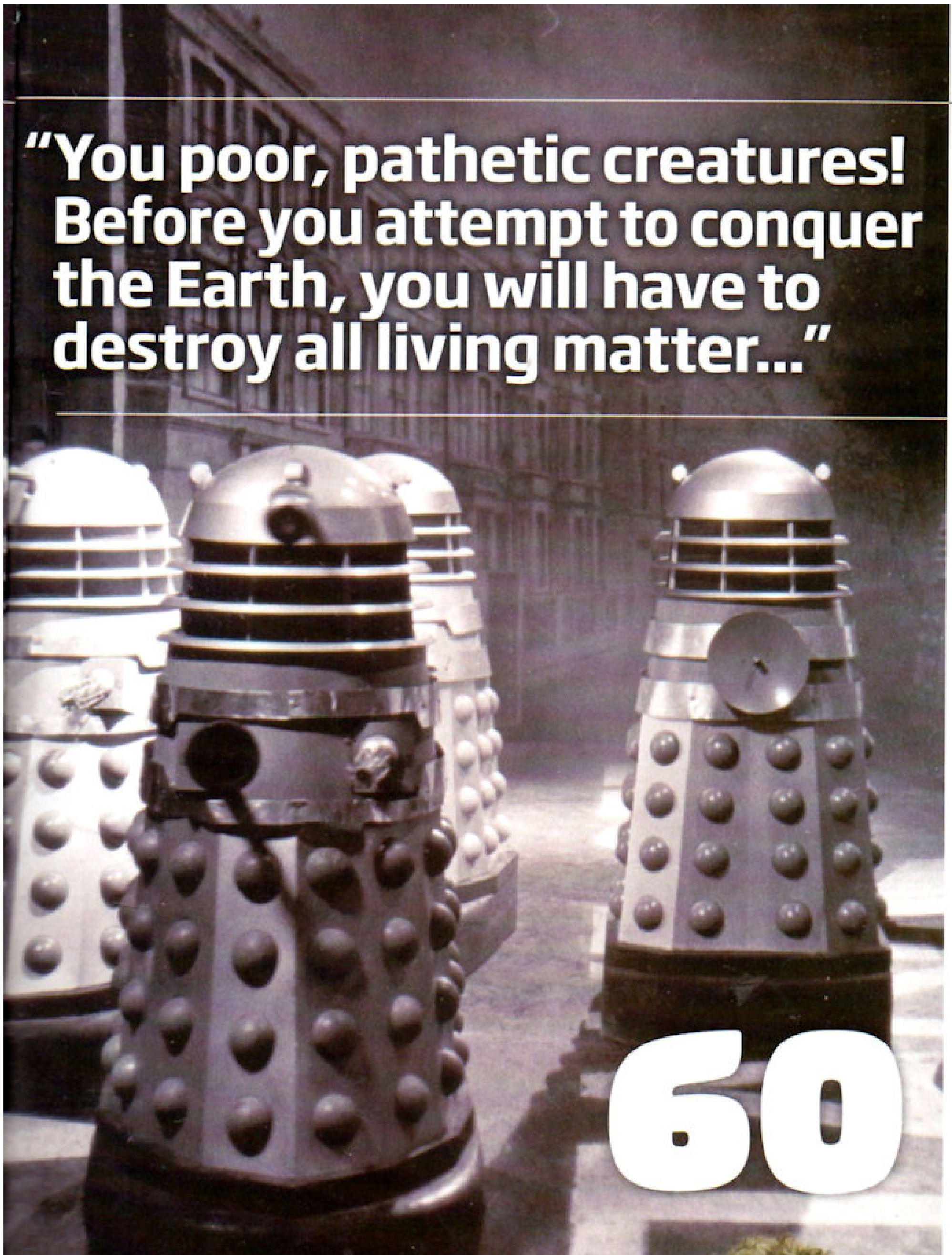
"You poor, pathetic creatures! Before you attempt to conquer the Earth, you will have to destroy all living matter..."



LETTER FROM THE EDITOR

"Resistance is useless!" barks a Dalek, angrily, in 1964's *The Daleks*.

"Resistance is useless?" replies the Doctor. "Surely you don't expect all the people to welcome you with open arms?"

"We have already conquered Earth!" the Dalek replies, defiantly.

"Conquered the Earth?" the Doctor scoffs. "You poor pathetic creatures. Don't you realise? Before you attempt to conquer the Earth, you will have to destroy all living matter!"

And there you have it, ladies and gentlemen. The case for the prosecution rests. It was the Doctor himself who gave the Daleks the idea to create the Reality Bomb, leading to their attempt to wipe out all living matter completely, as seen in 2008's *Journey's End*.

Still. It turned out alright in the end, didn't it?

Our planet has been through quite a bit of turmoil over the years. The Dalek Invasion of Earth in the twenty-second century was, paradoxically, the first time we were invaded. Since then, everything from Autons to Zygons has had a bash – and more than once, in some cases. What is it that makes us so irresistable, I wonder? And what is it about the Doctor that makes him so inclined to save us, time and time again?

The 1996 TV Movie has come in for some stick from fans over the years for its revelation that the Doctor is half-human (on his mother's side, of course – his father must have been a full Time Lord). I must admit that I've never particularly understood the problem that some people have with this. After all, the idea that the Doctor's mother was human doesn't actually contradict anything that we previously knew about the character, and it does help to explain quite a bit. And I can completely understand why the American executive producers of the 1996 film would have been asking the completely natural question, "But *why* is this Doctor bothering to stick around to save this planet, if it's not even his home?"

Suddenly it all makes sense. Later on in *The Daleks* – just the 47th episode of *Doctor Who* – the Doctor sets out his mission statement: "I think we'd better pit our wits against them and defeat them." It's the first time the Doctor ever decides to make a stand, and makes it clear that he is a defender of the Earth and its people. He's been one of us ever since.

Tom

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STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"I've worried about some of these issues since I was a kid…"

CAMERON FAIRHURST asks: What's your earliest memory of *Doctor Who*, and what about it appealed to your younger self?

Thing is, I was two years old when it started. Oh, I was rubbish at the early tone meetings. Slopping food everywhere, regular nappy changes. At least that's stayed the same.

The fact is, I'm reliably informed, I watched from the start. Being even younger and bouncier than I am now, I don't remember a lot. But clearly it made an impact at the time, because my earliest memory is:

ME: Where's Doctor Who?
DAD: There. Right there.
ME: Where?
DAD: The one with the black hair.
ME: … that's not Doctor Who.
DAD: He changed.
ME: He's nothing like Doctor Who.
DAD: You missed it last week. He changed his face.
ME: … I don't like him.
DAD: Well he's Doctor Who now.
ME: He's too young. Doctor Who isn't young.

The dates make it improbable, but I like to think that at that exact moment, Matt Smith's parents-to-be made their first eye contact…

SAM SIMKIN asks: When did you decide that the Doctor would save Gallifrey in *The Day of the Doctor*? Did you know when you introduced the cracks in *The Eleventh Hour* or was it only when you started to plan the 50th Anniversary Special?

The crack plot was always going to lead the Doctor to being trapped in the middle of some mighty war, unable to leave for fear of making it worse. That was the idea from the start. But no, I never thought about the Time Lords back then. To be honest, I was quite happy with them all dead, and I'm as surprised as anyone how it turned out. And then I started to think about the 50th, and what the hell I was going to do. What could be worth all the Doctors all flying together, all those police boxes spinning through space to the rescue? That was the first image in my head – those TARDISes flying in from the void, when all seemed lost. I knew we couldn't have them all, not properly, so I thought how exciting it would be if we *pretended* we only had a few Doctors showing up, and then, in that fabled darkest hour, wham! *All of them!* Joining hands across time! Even a Doctor from the future! Every glorious version of our hero, riding to the rescue at once. William Hartnell, risen again, leading the charge to save… well, to save *what* exactly? I wanted it to matter. To say something about him. To be defining. It seemed to me, back then, that reversing the Doctor's greatest crime was worthy of the moment.

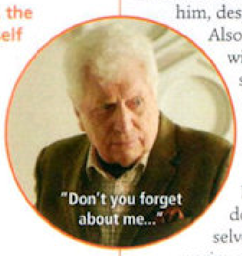
Ah, why am I going on like this? It's funny. To say the least, *The Day of the Doctor* was a success. Record ratings, awards, rave reviews. By any measure, it did alright. But two years later, I'm still haunted by the guilt. I know some of you, including friends of mine, were upset that we reversed the outcome of the Time War. My defence, however feeble, is that given the chance, the Doctor would do exactly that. And it was his birthday, how could I deny him that chance? What could define him more? This man who always finds another way? And there he is, at every moment of his life, proving to himself – literally – that there is always a better path.

Ah, well. My heart was in the right place, at least. But in this job you always need two!

"You've had this adventure before – what happens next?"

ALEX HARGRAVE asks: In *Time Crash*, the Tenth Doctor remembers seeing himself saving the universe. Does this mean that David Tennant's Doctor wears his outfit because he has already seen himself wearing it? Where does self-determination finish and pre-destination start?

Interesting. You know, I think I'm going to combine this question with another. Have you met Sarah?



"Don't you forget about me…"

SARAH KREEGER asks: Does the Doctor think the Curator from *The Day of the Doctor* is a future incarnation of himself? If so, why does he think he's going to cark it in *The Time of the Doctor*?

Okay, I've worried about those issues for *years*. Ever since I was a kid, and watched *The Three Doctors* (which I still think is *marvellous*, by the way). Why doesn't the Doctor remember that battle with Omega? One way or another, he goes through it three times. He should remember sitting in a space bubble talking to funny versions of himself on the telly. The Third Doctor should remember being the Second and sulking about his lost recorder – and, of course, its universe-saving significance.

The obvious solution, of course, is that by special Time Magic the Doctor forgets any meeting with his future selves, because these memories don't belong in his brain yet. Which is fine, in a slightly too convenient way. And also wrong. Because in *The Five Doctors*, the Second Doctor remembers meeting the Third. He even refers to the adventure with Omega, in his conversation with the Brigadier. He clearly hasn't forgotten a thing.

So how come, a few years later, after he's regenerated, does he seem to have no clue what's going on when the Omega adventure begins, even though he's been through it twice already?

I am a 53-year-old man. I have a proper life and real responsibilities. I have spent slightly too long worrying about this. Join me.

Here is my solution. I offer it up for your inevitable improvements and critique.

My theory part one. As mentioned in *The Day of the Doctor*, our hero can't recall meeting his future selves, because the timelines are out of sync. War and Ten head back to their TARDISes, confident that they won't recall a word of what just happened. Number Ten does retain some of it, though. He remembers that he married Elizabeth the First, for instance – just as the Second Doctor remembers meeting Omega – but everything concerning his future selves, and the saving of Gallifrey is simply gone. So far, so good. Let's move on to:

My theory part two. The Doctor has low-level telepathy with other Time Lords – that's been established. Once entangled with the timelines of his other selves, it's reasonable that he starts picking up their memories too. Like Time Lord wi-fi – automated downloads. So the Second Doctor regains, momentarily, his memories of the Third. He even recalls how Zoe and Jamie ended up leaving him, despite the fact that it's still in his future. Also the Fifth Doctor is able to say "timey-wimey" in *Time Crash* even though we see him first coin the phrase in his tenth incarnation. This information is deleted again, when he ceases interacting with his other selves.

My theory part three. The current Doctor (the most recent available) does regain his memories of his earlier selves, but only once the adventure starts again, and he gets back in sync with himself.

So, Alex – it's all spontaneous. The Tenth Doctor doesn't start regaining his memory of meeting himself, as the Fifth Doctor, until it actually happens to him. And Sarah – if the Curator is a future version of the Doctor (as he surely is; it was *Tom Baker!*), then the moment he walks away, Number Eleven will forget meeting him. Them's the rules. He's left with the a strange, groundless conviction that Gallifrey is still out there, but he doesn't – and can't – recall why. Having forgotten the Curator, he has no reason to think he won't die in *The Time of the Doctor*. (I've been careful never to make him mention the old man again.)

So there you go. Best I've got. Improve away.

(I think it all got a bit fanboy this month – I promise I'll be better next time…) **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

We've spotted your jumper, Ingrid...

PHOTO © REX

Osgood – back from the dead!

Despite her apparent demise last year at the hands of the Master, UNIT scientist Osgood is to return in a new two-part story, airing this autumn.

Actress **Ingrid Oliver** made her first appearance as Osgood in 2013's 50th Anniversary Special, *The Day of the Doctor* and returned in last year's season finale, *Death in Heaven.*

"As every actor who's worked on *Doctor Who* will tell you, there's always the secret hope you'll get the call asking you to come back," says Ingrid. "To actually receive that call is both unexpected and brilliant. The word 'honour' gets banded about a lot, but it really is – especially because I was so sure that Osgood was a goner..."

"Osgood is back, fresh from her recent murder at the end of last series," says Steven Moffat, *Doctor Who*'s executive producer. But hang on, didn't Steven recently confirm on his **DWM** page that Osgood was *definitely* dead? "In a show about time travel, anything can happen!" Steven replies. "The brilliant Ingrid Oliver is back in action. This time, though, can the Doctor trust his number one fan?"

Also returning in the same story are the Zygons, the shape-changing aliens who first appeared back in 1975 in *Terror of the Zygons*, opposed by the Fourth Doctor, and finally returned 28 years later in *The Day of the Doctor.* Viewers will recall that a Zygon was seen to take on the form of Osgood – so will Ingrid Oliver be returning as the human or Zygon version of her character? Time will no doubt tell...

The new two-part story, which will air as Episodes 7 and 8 of the new series, is written by **Peter Harness**, who wrote last year's *Kill the Moon* and recently adapted *Jonathan Strange & Mr Norrell* for BBC One.

The director of the story is **Daniel Nettheim**, who has previously directed episodes of *Line of Duty*, *Glue* and *Whitechapel.* Although this is Daniel's first work on *Doctor Who*, in 2010 he directed four episodes of *K9*, the British/Australian TV series that featured an updated version of the Doctor's robot dog.

Also joining the cast for the new Zygon story are **Jemma Redgrave**, who once again plays UNIT's Kate Lethbridge-Stewart, **Jaye Griffiths**, **Cleopatra Dickens**, **Sasha Dickens**, **Abhishek Singh**, **Todd Kramer**, **Jill Winternitz**, **Nicholas Asbury**, **Jack Parker** and **Aidan Cook**.

Doctor Who returns to BBC One in the autumn.

The Doctor Who Fan Show launches on YouTube!

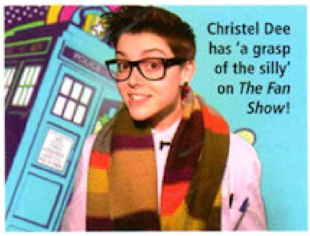
BBC Worldwide has launched a brand-new series of videos on YouTube, which will focus on the fan world of *Doctor Who*, as well as bringing up-to-date news on the series.

"*Doctor Who: The Fan Show* is mainly the brainchild of Alex Ayling, our Head of Social," says Chris Allen, who produces the show for the BBC. "We've really wanted to create a *Doctor Who* show that could participate in the conversations that fans were already having about the show."

The Fan Show is presented by Christel Dee, previously a regular contributor to the *FiveWhoFans* channel.

"We found Christel through a bit of old-fashioned casting," says Chris. "But rather than ringing round agents, we searched YouTube to find people who fitted the brief, and then screen-tested them. We wanted someone who was a genuine fan with a flair for presenting and a grasp of the very silly, so when I found Christel's *Doctor Who*-themed cover of The Shamen hit *Ebeneezer Goode*, I knew we'd found our presenter!"

"I started making YouTube videos in 2007, when I used to make video diaries at conventions," Christel herself tells **DWM**. "I set up a new channel in 2011 as I was studying for a Film & Television Production degree, and I wanted a side project where I could practice editing and presenting/interviewing skills. The conventions were the perfect subject matter, and I wanted to show the hard work and dedication that goes into making costumes in a fun, informal way. I joined the YouTube channel *FiveWhoFans* in 2014 – we make comedy sketches, serious episode reviews, songs... we also have a podcast and an original *Doctor Who* audio series called *Aimless Wanderings*.


Christel Dee has 'a grasp of the silly' on *The Fan Show!*

"I love the entertainment and escapism aspect," Christel says, when we ask her what she likes best about *Doctor Who*. "With so many different Doctors, worlds, time periods as well as different writers/directors, it never gets boring. The Doctor is an anarchist. He doesn't follow the crowd, and he does his own thing. He also shows us that you don't just give up and let things happen – you stand up and fight for what is right. The way it brings people together and the passion it ignites in people. With a 51-year history, it unites people young and old. And the thought that people are still discovering *Doctor Who* all over the world makes me very, very excited!"

"A fresh edition of *The Fan Show* will be popping up on the official *Doctor Who* channel every Friday," Chris confirms, "until I run out of hair to pull out, or dollies to be silly with."

But Chris remains tight-lipped about exactly what else we can expect to see over the next few months. "Oh gosh! All sorts! Much of which is too secret to go into," he smiles. "But loads more creative stuff from *Doctor Who*'s amazing fans, some more daft sketches, and an exotic top secret summer location. Hopefully."

"I hope you enjoy *The Fan Show*," Christel concludes. "And if you like it, tell us – and tell your friends!"

Essential Monsters!

■ The fifth issue of *The Essential Doctor Who* will be published on 11 June, price £9.99. Edited by Marcus Hearn, *Monsters* is a lavish 116-page bookazine of all-new material which investigates a multitude of extraterrestrial horrors from the dark side of *Doctor Who*. Daleks, Cybermen and Weeping Angels are all covered, alongside more obscure menaces.

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EXTRATERRESTRIAL HORROR FROM THE DARK SIDE OF DOCTOR WHO

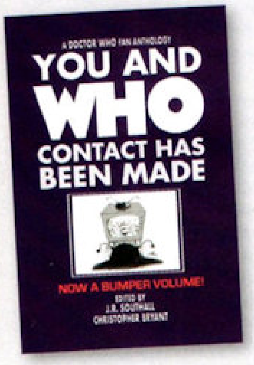
Doctor Who in India

■ *Doctor Who* arrived in India on 15 May when the channel FX broadcast the first Ninth Doctor adventure, *Rose*. This has been followed with a new episode each day, working chronologically through all the Ninth, Tenth and Eleventh Doctors' episodes, and concluding with the latest adventures of the Twelfth Doctor.

The deal between FX and the BBC marks the largest ever sale of *Doctor Who* episodes to India. *Doctor Who*'s executive producer Brian Minchin said, "We are delighted that *Doctor Who* is going to hit the screens of FX. We're hugely proud of the show and the Doctor's adventures in time and space. Hold on tight – there are thrills and wonders ahead!"

You and Who

■ New publishing imprint Watching Books has republished revised versions of the three volumes of fan essay anthology *You and Who*. Further new volumes in the series will be published later in the year. Visit *watchingbooks.weebly.com* for more details.



Torchwood is back... on audio!

Big Finish Productions has announced that it is producing a new series of original audio dramas based on the *Doctor Who* spin-off series, *Torchwood* – which will see the return of John Barrowman as Captain Jack Harkness.

The new series of audio adventures will consist of six stories, produced under license from BBC Worldwide. John Barrowman himself broke the news of *Torchwood*'s return on his Magic FM radio show, shortly after recording the first episode in the series.

The new audio dramas will each focus on a different member of the Torchwood team, exploring the impact that a mysterious event has on them. The first episode, entitled *The Conspiracy*, is a deadly thriller written by David Llewellyn, and is released September 2015.

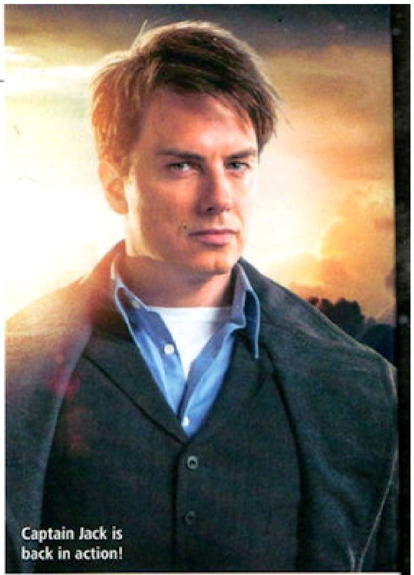
Torchwood creator Russell T Davies is delighted that his series has been given new life: "*Torchwood* has been to the Moon, and America, and the Himalayas, but now I think it's finally coming home, to the brilliance of Big Finish."

"What's great about *Torchwood* is that it is as unstoppable as Captain Jack and just as persuasive," says James Goss, the producer of the audio series. "*Torchwood* has been a ratings success on nearly every BBC channel, and it's one of the few UK series to translate to America. It's already been a series of iPlayer-topping audio plays, and we are thrilled to continue it. It's just so exciting to be starting off the range with a drama starring John Barrowman – he leapt at the chance to display a whole new side to Captain Jack."

Big Finish's executive producer Jason Haigh-Ellery said: "It's fantastic that we will be bringing Captain Jack back to life – for perhaps the thousandth time! – with Big Finish. There are many new *Torchwood* tales to be told, and I can't wait for Jack and his team to defend the Earth once again. I am very grateful for the continuing faith that both the BBC and Russell T Davies have shown in us, and very excited to enter into a new world for Big Finish."

Fellow Big Finish executive producer Nicholas Briggs adds, "*Torchwood* is something we've wanted to do for ages. It has great characters and there are many stories to be told. Our mission is to bring a whole new series of dramatic adventures to life. We're starting off with these more intimate, focused releases and will then move on to bigger casts and even wider scope. We're very much looking forward to working with all the cast and it's been such a pleasure liaising with Russell T Davies about this. He couldn't have been more supportive and helpful. Our *Torchwood* producer, James Goss, has really hit the ground running and his tangible enthusiasm is already proving rather an inspiration to us."

Torchwood: The Conspiracy will be released in September 2015, with the remaining five instalments following monthly from January 2016. All six releases are available to pre-order now from *www.bigfinish.com*, both individually, or as part of a subscription.



Captain Jack is back in action!

Frazer Hines to star as the Second Doctor in new range

The Second Doctor and his companions will return for a series of new audio adventures from Big Finish this autumn, in the second run of *The Early Adventures*. Frazer Hines returns as Jamie in all of the four-part stories, and also gives voice to the Second Doctor.

The series opens in September with *The Yes Men* by Simon Guerrier, in which the Doctor, Jamie, Polly and Ben arrive on New Houston, an Earth colony in the Fourth Sector, which the Doctor previously saved from an alien invasion. But something isn't right with the colony's subservient robots...

"Everyone loved Simon's script," says producer David Richardson. "It's a clever, dark thriller, and we had all of the characters there – not only Frazer, but also Anneke Wills as Polly and Elliot Chapman as Ben Jackson." Elliot inherits the role from the late Michael Craze, who originally played Ben on TV. "Elliot has big shoes to fill," says David, "but he does a smashing job!"

Next is Justin Richards' *The Forsaken*, which sees the TARDIS land on an island off Singapore during the Japanese invasion of 1942. The travellers are found by some British soldiers, among them Private James Jackson: Ben's father!

November's release is *The Black Hole* by Simon Guerrier, and the line-up shifts to the Doctor, Jamie and Victoria (Deborah Watling). On a research station near a black hole, time is standing still...

Finally, December's release is *The Isos Network* by Nicholas Briggs, which features the Doctor, Jamie and Zoe (Wendy Padbury). Set immediately after 1968's *The Invasion*, it becomes clear that the Cybermen threat is far from over...

"We're so happy that *The Early Adventures* has been such a success," says David. "They were an experiment to see how far we could go in recreating the style of a TV soundtrack with the surviving cast, and the results have been extraordinary. There will be more as we return to the First Doctor in 2016, and at least two further seasons beyond that."

Elliot Chapman (Ben), Anneke Wills (Polly) and Frazer Hines (Jamie).

© NEIL GARDNER

BAFTA win!

Doctor Who scored a success at the British Academy Television Craft Awards at the end of April, with the show winning the award for Special, Visual & Graphic Effects, for the first Twelfth Doctor episode, *Deep Breath*.

The award was shared between independent visual effects house Milk, BBC Wales VFX, and special effects companies Millennium FX and Real SFX, who created the practical effects for the episode.

After helping to collect the award, Milk's CEO Will Cohen said: "We are honoured to be recognised by the Academy for our work on *Doctor Who* for the second year in a row. It is a privilege to work with Steven Moffat and the BBC Wales team on *Doctor Who* and it provides us with an opportunity as VFX artists to help push the boundaries of what can be done visually on television."

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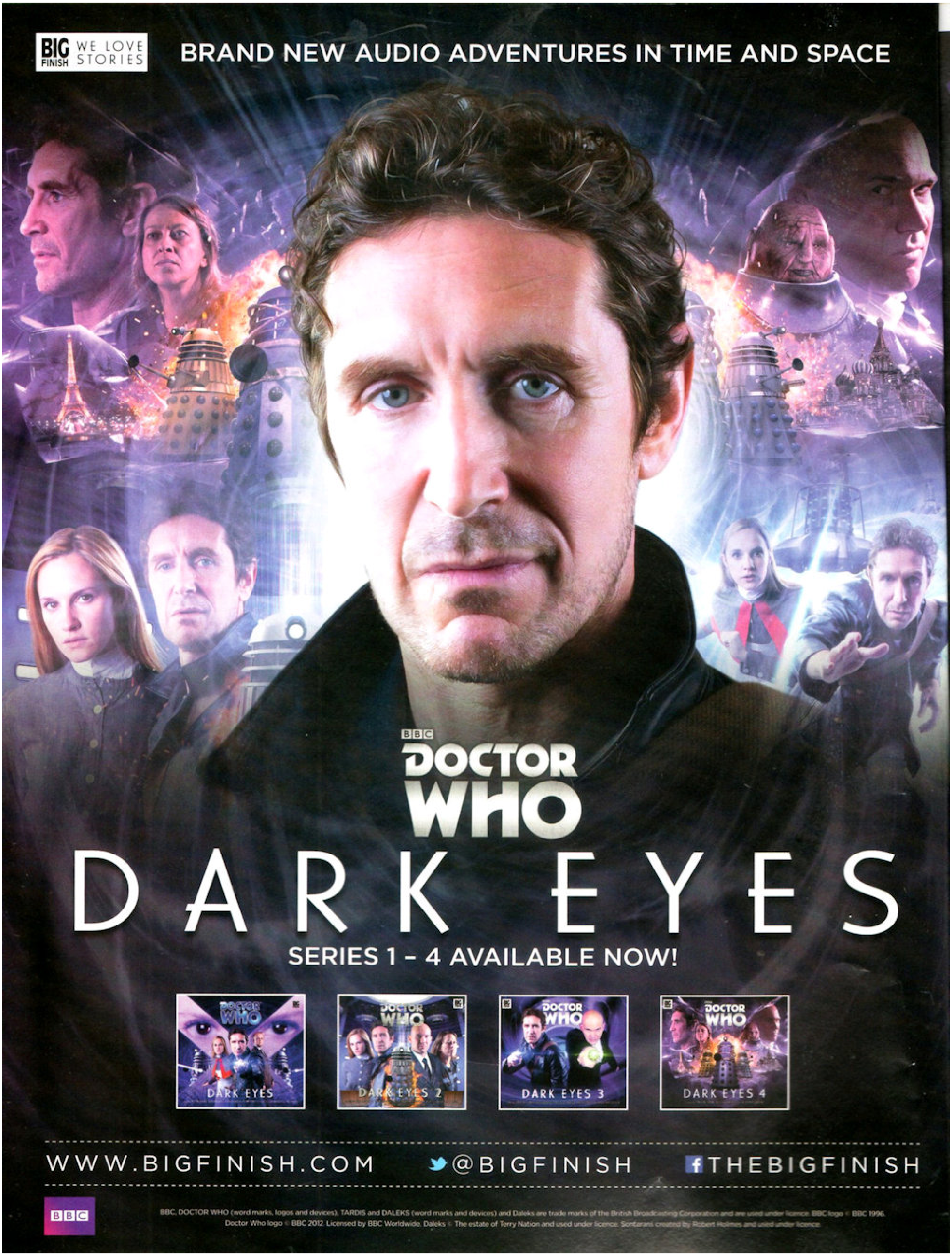
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BEYOND THE TARDIS

In time, in space... in another place! It's our round-up of what the cast and crew of *Doctor Who* have been up to...

COMPILED BY **DOMINIC MAY**

Prince Matt!

■ **Matt Smith** will reportedly portray a young Prince Philip in Netflix 10-part drama *The Crown*, which is shooting in June. Matt's next release is *Terminator Genisys* on 2 July (also IMAX 3D). **Arthur Darvill** will play Danny's manager Jonesy alongside **Richard Wilson** and **Mark Benton** in BBC One drama *Danny and the Human Zoo*.

David and the Bard

■ **David Tennant** will host a unique event from Stratford-upon-Avon's Royal Shakespeare Theatre marking the 400th anniversary of the Bard's death on 23 April 2016, for broadcast live on BBC Two. Following David reprising *Richard II* at London's Barbican on 7 to 10 January 2016 (standalone) and 12/15/19/22 January (within the *King and Country* play cycle), he takes it to New York's Brooklyn Academy of Music in March/April. Comedy short *96 Ways to Say I Love You*, produced by **Georgia Moffett**, featuring David as Mark and Georgia as Olive plus **Ingrid Oliver** and **Nina Sosanya**, premièred at the London International Film Festival on 18 April. David and Georgia joined a distinguished posse including President Barack Obama for the White House Correspondents' Dinner (christened the Nerd Prom), at the Washington Hilton on 25 April.

A Sense of Freema

■ Netflix 12-part sci-fi drama *Sense8* arrives on 5 June featuring **Freema Agyeman** as the lover of transsexual San Francisco blogger Nomi Marks (Jamie Clayton) in three episodes. Freema also plays Penny in forthcoming underworld thriller *Long Time Coming... North v South*. **Billie Piper** is shooting London thriller *City of Tiny Lights* until June playing Shelley, the long-lost love of a down-at-heel private detective.

Country Pursuits

■ **John Simm** and **Mark Gatiss** head the cast of Patrick Marber's *Three Days in the Country* in repertory at the Lyttelton at the National Theatre in London from 14 July to 21 October with **Susannah Fielding** and **Gawn Grainger**. Simm, who played Mike Nichols in Radio 4's *Mrs Robinson, I Presume* on 24 April opposite **Paul Kaye** and **Tracy-Ann Oberman**, performs with his band Magic Alex for the first time in 10 years at Camden's Barfly on 25 June ahead of a set at Glastonbury on 28. Gatiss will read Conan Doyle extracts at the **Matthew Sweet**-presented Royal Albert Hall *Sherlock Holmes – A Musical Mind* prom on 16 August. **Steven Moffat** recently revealed *Sherlock*'s Christmas Special, jointly written with Gatiss, is "... kind of in its own little bubble," a standalone episode set in 1895 London.

Classic Round-up

■ London Savoy Theatre's highly acclaimed *Gypsy*, featuring **Peter Davison** as Herbie opposite **Imelda Staunton**, has been extended until 28 November and the cast album is now available. **Colin Baker** chaired a High Wycombe election hustings debate on 28 April. **Louise Jameson** played Dotty in *Noises Off* at Colchester's Mercury Theatre from 1 to 16 May and plays frustrated agent Angela Winters in the film *Crossing Over*. *Strangeness in Space* – a free-to-download audio comedy from comics Trevor and Simon – is being Kickstarter funded, and co-stars **Sophie Aldred** as a NASA Space Centre gift shop manager with **Rufus Hound** and **Barnaby Edwards**. *The Trial of a Time Lord*'s **Richard Hartley** is composer of *Rocky Horror* sequel *Shock Treatment* at London's King's Head Theatre until 6 June.

Christopher Eccleston presents the award for Leading Actress at the BAFTAs on 10 May.

Paul Kaye in *Jonathan Strange & Mr Norrell*.

Quickies

■ **Catherine Tate** promoted *The Vote* (also starring **Mark Gatiss**) on Radio 4's *Loose Ends* (25 April), prior to its televised live performance 7 May. **John Barrowman** graced *The Paul O'Grady Show* and *Lorraine* (8 and 12 May). **Peter Harness**' *Jonathan Strange & Mr Norrell*, directed by **Toby Haynes** and featuring **Paul Kaye** and **Marc Warren** among the cast, continues on BBC One to 28 June. **Chipo Chung** plays Mary Magdalene in 12-part mini-series *A.D. The Bible Continues* (NBC to 21 June). *The Ultimate Adventure*'s **Carole Todd** directs **Rebecca Thornhill** [Crystal] in *Sunday at the Musicals* at London's Hippodrome (14 June). *East of Heysham*, a new play by *Vengeance on Varos* writer **Philip Martin**, will be performed at Manchester's Three Minute Theatre from 17-19 June and Salford Arts Theatre 24-25 June, with other venues to be announced. Tickets are available from *WeGotTickets.com/LassProductions* or 3MT and Salford Arts Theatre's box offices.

Catherine Tate lost out to Jessica Hynes in BAFTA's Female Performance in a Comedy Programme category.

Sherlock, written by Steven Moffat, won BAFTA's *Radio Times* Audience Award.

PHOTOS © REX

Obituary

■ **Nigel Terry**, who was General Cobb in *The Doctor's Daughter*, died on 30 April aged 69. Actor **Peter Howell**, who played the Investigator in *The Mutants*, died on 20 April. **Shane Shelton**, who played Tito in *The Tenth Planet*, died on 15 February. Technical Manager **Bob Hignett** (sometimes known as Robert), who worked on *The Leisure Hive*, *The Keeper of Traken*, *Four to Doomsday* and *Arc of Infinity*, died in April. **Warwick Fielding**, who provided the studio lighting on *The Stones of Blood*, *The Power of Kroll*, *The Creature from the Pit* and *Nightmare of Eden* and was uncredited Technical Manager on *The War Machines*, has died. **Vincent Wong** also died recently, having played Ho in *The Talons of Weng-Chiang* and been an extra in *Day of the Daleks* and *Enlightenment*. **Eileen Essell** (Christina in *Torchwood*'s *From Out of the Rain*) died on 15 February aged 92. **Katy Jones**, who was the BBC Learning executive producer on *Doctor Who: Script to Screen*, died on 24 April, aged 51. **DWM**

Rex Robinson 1926-2015

Rex Robinson, who died in April, played three important guest roles in *Doctor Who* between 1972 and 1976, in productions helmed by just one director but featuring four Doctors.

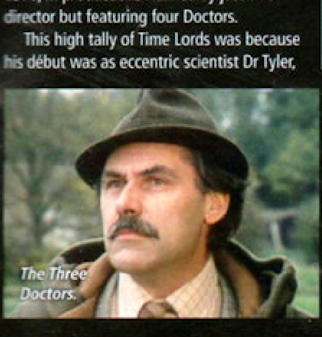
This high tally of Time Lords was because his début was as eccentric scientist Dr Tyler, treating UNIT HQ like Liberty Hall, in *The Three Doctors*. He shared his opening scenes with Mrs Ollis, played by Patricia Pryor. They had first met in South Africa in 1952 while touring with separate companies, marrying three weeks after being introduced.

Rex and Pat were great friends with director Lennie Mayne – indeed their gardens backed onto each other – whom they had first encountered when Rex was in a production with Lennie's wife Frances Pigeon. When Mayne required an actor to embody stoicism and decency as principled miner Gebek in *The Monster of Peladon* he called upon his neighbour once again.

Both men made their last contributions to the show in *The Hand of Fear*. Rex didn't make it past Part Two after his character, Dr Carter, was taken over by evil Kastrian Eldrad and plunged to his death whilst swinging a spanner at Tom Baker.

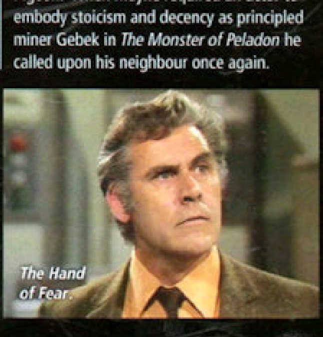
Rex's career had begun when, having been invalided out of the RAF, he attended the Old Vic drama school in London. His TV career included episodes of *Only Fools and Horses*, *Warship*, *Z-Cars* and his own favourites *Yes, Minister* and *Are You Being Served?*, but his preference was for the theatre. He eventually had to retire in the late 1980s when he succumbed to blindness, but he and Pat enjoyed ten "lovely years" in Spain before returning – still happily married – to Addlestone, Surrey, which is where Rex passed away peacefully on 13 April aged 89.

TOBY HADOKE



The Three Doctors.

The Monster of Peladon.



The Hand of Fear.

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GALAXY FORUM

The early years of *Doctor Who* on home video, the joy of audio stories, and spotting Daleks... It's your letters!

Hello gang! What's new with you? Let's start by rewinding back to last issue, and the good old VHS...

TAPED MEMORIES

I just wanted to say how much I really enjoyed the first part of the article on the history of *Doctor Who* videos in **DWM** 486. It brought back so many great nostalgic memories.

I remember saving up what seemed like a fortune to buy *Revenge of the Cybermen* on video at the time. As a child it was a dream come true to watch 'my Doctor' again and again.

I bought *The Brain of Morbius*, too. I didn't even realise at the time that it had been edited down to 60 minutes. I still enjoyed it so much, and I loved seeing Sarah Jane again – my absolute favourite companion. I also used to enjoy taking the video covers to events so I could get them signed over the years, and I can remember the excitement of it all. People are so lucky these days with the internet, DVDs and such a wide range of places to enjoy their favourite programmes. I look forward to reading part two of the feature, and remembering more great things from the past.

DAVID HARPER EMAIL

Reading the history of *Doctor Who* on video in **DWM** 486 made me thankful that fans no longer live in the dark days of the 1980s when we had to write letters to BBC Video asking them to reconsider their release policy. Now we get to sign an online petition to BBC Worldwide asking them to reconsider *their* release policy. Totally different and a real time-saver!

NEIL STEWART NICHOLS EMAIL

I read with interest of the 'Video Tasties' print advert that promoted the earliest BBC Video releases. In addition, Tom Baker presented an advert for 'Video Tasties' (on the set of the kids' show *Swap Shop*, bizarrely!), which was included on my friend's VHS copy of *Revenge of the Cybermen*. It wasn't on my version of the tape, though – did anyone else have it on theirs?

BARRY ENGLEFIELD EMAIL

Our article on the history of *Doctor Who* on video and DVD continues on page 50...

TEXT IN!

Message us from your mobile!

- **WILLIE FAIRBAIRN** I was reading *Relative Dimensions* in **DWM** 485, and got thinking: has anyone ever considered that *Doctor Who* could have been made as a cartoon if it hadn't returned in 2005, such as the way *Star Trek* had a cartoon series made in the early 1970s?
- **MARK HOLDING** Laughing out loud at Graham Norton's inclusion in the 'Where else have I seen...?' box-out for *Fact of Fiction: Rose* in **DWM** 485! He's quite the recurring regular!
- **JOHN HUGHES** His hair gets more bouffant as time goes on! Looks like Peter Capaldi really is looking to pay homage to Mr Pertwee!
- **CORPORAL BELL** How gorgeous was Michael Craze? Please find me a TARDIS and get me back to 1966.

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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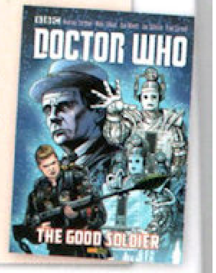
STAR LETTER

I've really enjoyed the comic strip run of the Twelfth Doctor in **DWM** so far, but I think *Blood and Ice* might just be the best adventure yet!

Jacqueline Rayner is such a good writer and it seems like she's going to add another gem to her prized collection of stories. How she hid the name Winnie as being short for Oswin in plain sight was just genius.

I'm also loving the realisation from the Doctor in that he's back at Snowcap Base – the place he first 'died'! I can't wait for Part Three. Can we give all the comic strips to Rayner?

BRANDON ARTHUR (18) EMAIL



The latest comic strip adventure continues on page 29. Brandon's letter wins him a copy of *The Good Soldier*, a collection of **DWM** comic strips from the 1990s featuring the Seventh Doctor. It's out now from Panini Comics, priced £13.99.

LISTENING PLEASURE

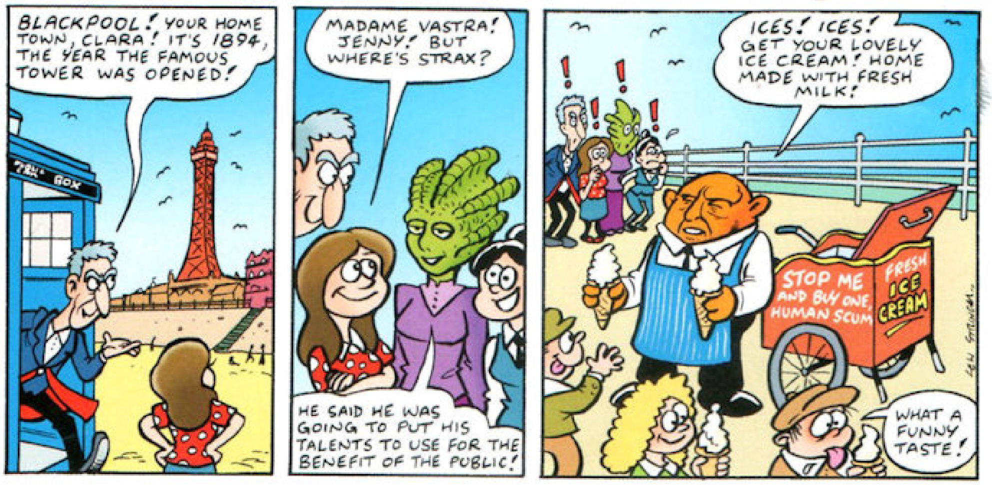
Well, here we are again – in the middle of another long wait for the next series of *Doctor Who*. Like most people, these 'wilderness months' used to drag me down. Everyday, I would run and scream around my home in panic, trying to find a way to quench my thirst for all things *Who*. Then, within the glorious pages of this magazine, I discovered Big Finish. After reading a few reviews of the new releases, I began to consider the audios. Before I knew it, I had bought one, hoping it would fulfill my obsession. And you know what? I haven't stopped listening since!

So far, I've finished dozens of truly unique stories, and I am planning to buy even more. Currently, I'm on *Dark Eyes*, and I can't help gushing how good it is! If I wasn't so loyal to Steven Moffat's version of our Time Lord, then I would say *Dark Eyes* was better than the TV show. Now the wilderness months are completely tolerable. In fact, the next televised series can only come too soon!

JACOB LOCKETT EMAIL

I wonder if Big Finish would consider doing a 'comic strip adaptation' range, based on past **DWM** strips? I think this would be great. I can just imagine

THE DAFT DIMENSION by Lew Stringer


BLACKPOOL! YOUR HOME TOWN, CLARA! IT'S 1894, THE YEAR THE FAMOUS TOWER WAS OPENED!
MADAME VASTRA! JENNY! BUT WHERE'S STRAX?
HE SAID HE WAS GOING TO PUT HIS TALENTS TO USE FOR THE BENEFIT OF THE PUBLIC!
ICES! ICES! GET YOUR LOVELY ICE CREAM! HOME MADE WITH FRESH MILK!
STOP ME AND BUY ONE, HUMAN SCUM
FRESH ICE CREAM
WHAT A FUNNY TASTE!
LEW STRINGER

the Fifth Doctor's *The Stockbridge Horror*, the Sixth Doctor's *The Age of Chaos*, the Seventh Doctor's *Emperor of the Daleks* and the Eighth Doctor's *Endgame*. Or even *The Daleks* strip from the 1960s comic *TV21*? I reckon these would be awesome and probably rocket Big Finish enormously, as I jumped with joy when the novel adaptations came about. I would love to see more in this range – perhaps featuring some of the other Doctors – such as *Legacy of the Daleks*, *Millennial Rites*, *Illegal Alien*. I could list so many!

PETER THORPE EMAIL

In response to Kenneth A MacLeod's suggestion in **DWM** 486's *Galaxy Forum re* the Doctor meeting Richard III and solving the mystery of the Princes in the Tower, I write in to say that I think that it would be hard to do better than Big Finish's *The Kingmaker*, which covers this ground in detail, and does it hilariously too. I would urge Kenneth to listen to it. I don't think there's anything in *Doctor Who* quite like it...

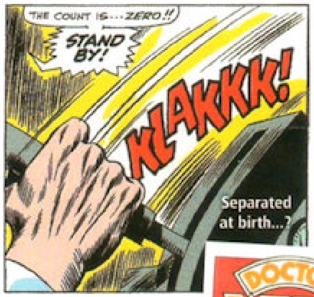
JASON ZERDIN EMAIL

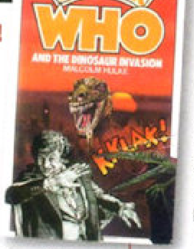
DALEK SPOTTING

I took our daughter to our local May Fair today and these Daleks were there! I was in fan heaven, as you can see from the grin on my face. Rosie was playing it cool in her sunglasses though. Made my year!

KATE GRIFFITHS EMAIL

Kate Griffiths, her daughter... and Daleks!


THE COUNT IS...ZERO!!
STAND BY!
KLAKKK!
Separated at birth...?



WORK OF ART!

Congratulations on the new **DWM** Special Edition, *The Art of Doctor Who*. I particularly liked the Chris Achilleos interview, and his declared admiration of Jack Kirby's work for Marvel Comics reminded me of the attached panel which I found recently in a *Nick Fury, Agent of S.H.I.E.L.D.* strip from *Strange Tales* #150 [above]. It's not a direct pastiche like Galactus' hands on *The Three Doctors* cover, but it could definitely be an inspiration for the famous *Dinosaur Invasion* 'KKLAK!' sound effect don't you think?

ANDREW WEBSTER LEICESTER

I just wanted to say a big thank you for the excellent *The Art of Doctor Who*. As an artist, this was just what I've wanted to read for some time. This was an absolute page-turner of a publication, covering everything from the creation of the iconic titles, to the Target covers, and right up to date with art inspired by the most recent episodes. Well done, **DWM**!

KEIRON WARD EMAIL

GERMAN LESSON

Alan Barnes missed a trick in his *Fact of Fiction* feature on *The Highlanders* in **DWM** 486. The Doctor's assumed name, von Wer, is in fact inaccurate German. As every German A level student should know, 'von' takes the dative case, and the actual name should therefore be 'Doctor von Wem'!

ROGER GRAY EMAIL

TALKING ITALIAN

The **DWM** *2015 Yearbook* noted the difficulty French fans have in seeing the new episodes of *Doctor Who*. However, on Italian television, we sadly never had the Christopher Eccleston series, and just a couple of David Tennant's episodes. So please, remember about Italy! We haven't got a big fan club, but we love *Doctor Who* as much as anybody, and we'd like have the same possibilities as other countries to meet the cast and to attend conventions. With a deep, deep love from a small country!

ELENA ITALY

COMMITTED CAPALDI

The online clips of Peter Capaldi making his surprise appearance at the *Doctor Who* Experience were just brilliant, and put a big smile on my face. I think we're truly blessed – as we have been with every Doctor – to have a lead actor who appears so committed and immersed in the role. Peter looked to be enjoying himself as much as the kids, and I hope that he's going to be playing the Doctor for many years to come. I'm not sure about the hoodie, mind, but we can't have everything...

BOB BARKER EMAIL

Keep 'em coming! Until next time... **DWM**

WHO TUBE

You Tube This month's pick of *Who*-related videos on YouTube.com

Doctor Who writer Steven Moffat faces a series of tough questions from his most challenging and persistent interviewer to date – his youngest son, Louis! Go to: **tinyurl.com/LouisMoffat**

Another young interviewer, George, dons the garb of the Eleventh Doctor and chats exclusively to Sylvester McCoy, Colin Baker and Peter Davison. Go to: **tinyurl.com/4DoctorsTalk**

See one of William Hartnell's last acting performances from July 1969, playing Cliff Richard's dad in an ITV show called *Johnny Come Home*. Features lapel clutching! Go to: **tinyurl.com/BillyCliff**

A young Lalla Ward is interviewed about her artistic gift on a 9 March 1966 edition of *A Whole Scene Going*, directed by John Crome, who kindly uploaded this rare clip. Go to: **tinyurl.com/YoungLalla**

Composer/pianist Sonya Belousova and director Tom Grey celebrate over 50 years of *Doctor Who* by paying tribute to its iconic theme tune. Simply brilliant! Go to: **tinyurl.com/WhoPiano**

DOCTOR WHO
FULL SCALE WAR?

ON THIS MONTH... 5 YEARS AGO

It's 2010, and **DWM**'s readers react to a radical new design of an old favourite...

DAY-GLO DALEKS!

The hot topic on the letters page of DWM 422 was the the latest version of the Doctor's oldest foes in *Victory of the Daleks*. Some of the readers love the 'New Paradigm': 'The new-look Daleks in their primary colours make them even more formidable,' wrote Ellen Thorne in *Galaxy Forum*. However, most correspondents were overwhelmingly negative. 'They look ridiculous,oversized, and like plastic toys,' complained Jeremy Peaker, while Matt Coles really put the boot in: 'The new Dalek design is hideous. Truly vile. Was it inspired by the arcade ride or a bubble bath bottle?' Ouch!

THE GAMES BEGIN!

The New Paradigm was due for a quick return, as *Gallifrey Guardian* reported: '*Doctor Who – The Adventure Games* is almost here. *City of the Daleks* by Phil Ford is the first of four new stories, which take the form of downloadable computer games in which players take control of the Doctor and Amy.' *The Adventure Games* was launched in Sheffield – home of the games' developers Sumo Digital – as the colourful new Daleks terrorised morning commuters who were passing through the railway station.

An unusual Sheffield Wednesday.

EYE OF THE BEHOLDER

The last word on the new design came from Graham Kibble-White in his review of *Victory of the Daleks*: 'They're absolutely, gob-smackingly beautiful.' So there.

EARTH PAST, PRESENT & FUTURE

Planet Earth! From its formation around the Racnoss, to its eventual destruction in the year Five Billion, let's chart the incredible history of our small blue planet...

FEATURE BY **STEVE LYONS**

It's the Doctor's favourite world, the birthplace of most of his friends and companions - and apparently, whether we like it or not, of his mother - and the most-invaded planet in the universe by a considerable margin. But what do we really know about Sol-3 - otherwise known as Terra or, in some quarters, Earth?

To start with, we mustn't confuse the Doctor's Earth with any real-life planet of the same name with which we may be familiar. Sure, our Earth and the Earth of the *Doctor Who* universe have much in common; geographically, in fact, they're

> "In the last decade, we've been sending probes deeper and deeper into space. We've drawn attention to ourselves..."
>
> **THE BRIGADIER, SPEARHEAD FROM SPACE**

ILLUSTRATION: **GAVIN RYMILL**

near-identical, except that the latter has a few extra sleepy English villages. On closer inspection, however, some significant differences emerge.

The core of the Doctor's Earth is an alien spaceship: a Racnoss webstar, whose occupants hid from a war by attracting rocks to form a planet around themselves (*The Runaway Bride*). The planet had a twin named Mondas, with identical land masses, which "drifted away" from it (*The Tenth Planet*) – though its origins are yet to be explained (could there have been *two* webstars?).

Life on the Doctor's Earth began when another spaceship – belonging to the last of the Jagaroth – crash-landed there and exploded in its attempts to escape, four hundred million years ago. A massive dose of radiation was released, catalysing Earth's reservoirs of amniotic fluid (*City of Death*).

The first intelligent species to evolve on the Doctor's Earth were the reptilian Silurians – so named by the Doctor himself (*Doctor Who and the Silurians*) despite hailing from the Eocene era (*The Sea Devils*, wherein he shifts the blame for his mistake to someone else). They hibernated below ground to escape an extinction event – which never came to pass – and primates evolved to take their place.

Dinosaurs became the masters of the world, until a third spaceship – a freighter from the twenty-sixth century, hijacked by Cybermen – crashed into it. Its antimatter containment vessel ruptured, resulting in mass extinction (*Earthshock*).

The current thinking in geological circles is that none of this happened on our Earth. Of course, it might be argued that we just haven't discovered the evidence yet – by unearthing a Silurian hibernation chamber, for example.

What of the more recent past, though?

The Doctor has explored much of human history – and, in large part, his findings tally with what we know. His Earth had a Roman Empire, as did ours (*The Romans*), a First and Second World War (*The War Games*, *The Curse of Fenric*), a writer named Shakespeare (*The Chase* and *The Shakespeare Code*), and other people and events too numerous to mention.

And should the odd detail differ between the Doctor's Earth and ours – the outcome of the Gunfight at the OK Corral, for example (*The Gunfighters*), while historians still aren't convinced that the Trojan War happened at all (*The Myth Makers*) – can't we simply put that down to unreliable reporting?

Some events in the past of the Doctor's Earth, however, are harder to reconcile with our own: specifically, those that involve alien beings. Our history books don't mention Axons, Daleks, Gelth, Pyroviles or many others (see sidebar), suggesting that they never actually visited us. Having said that, the history books of the Doctor's Earth don't have much to say about them either...

"Suppose that there are creatures that live to hide," says the Doctor in *Listen*, "that only show themselves to the very young or the very old or the mad or anyone who wouldn't be believed." This seems to apply to alien beings in general, which prefer to employ stealth over force wherever possible. It's lucky for them, then, that the Doctor's Earth has all those extra sleepy English villages to hide them (Devil's End in *The Dæmons*, Little Hodcombe in *The Awakening*, Leadworth in *The Eleventh Hour* to name but three of many).

Few people ever notice alien activity under their noses, and those that do – and survive the experience – aren't believed, or tend not to share their experiences with others in the first place because they *won't* be believed. It's unclear which of these was the case when Mickey Smith became a murder suspect after his girlfriend disappeared in a police box in front of him (*Aliens of London*, following the events of *Rose*), but the result either way is much the same.

"And where do you think you've been, Arthur Ollis?" Mrs Ollis demands, when her husband returns home from Omega's anti-matter universe (*The Three Doctors*). "I've been worried sick about you, I have. Everybody's been searching. Where have you been? Soldiers looking for you. You didn't come home for your dinner. Well?" Trudging past her, Ollis replies, "You'd never believe me, woman. Supper ready?" ►

EARTH: PAST, PRESENT & FUTURE

Others refuse to believe the evidence of their senses; as when Alf, a Victorian Londoner, blamed a sighting of a giant Tyrannosaurus rex on the government "up to their usual tricks" (*Deep Breath*), as its neck didn't look right to him.

"Remember the Red Indian," says the Doctor to his granddaughter, in one of his less PC moments (*An Unearthly Child*). "When he saw the first steam train, his savage mind thought it an illusion too." Susan agrees: "Their minds reject things they don't understand." They're talking about the Doctor's first human companions-to-be, who have just stumbled into his Ship and can't accept what they find there. It makes you wonder, what if the Doctor had let Ian and Barbara go and take their story to the police as they wished? Things would certainly have been very different...

Some witnesses tell the whole world what they've seen – but obliquely, through the medium of fiction (HG Wells, Shakespeare, Agatha Christie after the events of *Timelash*, *The Unicorn and the Wasp*, *The Shakespeare Code* respectively; Charles Dickens planned to do the same but never got the chance, after *The Unquiet Dead*).

And there are other indications that the truth about aliens – and the Doctor himself – is 'out there', particularly in these days of the worldwide web. Scraps of evidence have been found online by conspiracy theorist Clive in *Rose*, fan organisation LINDA in *Love & Monsters* and the Maitland kids in *The Crimson Horror*.

The Great Fires of Rome and London occurred on our Earth as well as on the Doctor's, despite the roles he played in each event (*The Romans*, *The Visitation*). Mount Vesuvius erupted (*The Fires of Pompeii*) and the *Mary Celeste* still disappeared (*The Chase*). We also share numerous myths and legends that, on the Doctor's Earth, were inspired by alien activity. For example: the Loch Ness Monster (*Terror of the Zygons*, *Timelash*), the Minotaur (*The Horns of Nimon*), the Pied Piper (*The Sarah Jane Adventures: The Day of the Clown*), fairies (*Torchwood: Small Worlds*) and the destruction of Atlantis (several stories). The Doctor himself became the basis for the legend of Merlin (*Battlefield*).

For that matter, some visitors to the Doctor's Earth have had huge effects upon human development itself. Homo sapiens out-evolved the Neanderthal only with some help from the Dæmons, to whom Earth was "a scientific experiment"; they also lent a hand with Greek civilisation, the Renaissance and the Industrial Revolution, and inspired religious myths in many cultures (*The Dæmons*). Ancient Egypt was shaped by the Osirians, of course (*Pyramids of Mars*); while "a biological transmutation field" released by a Fendahl skull altered the course of evolution and may well have created "the dark side of Man's nature" (*Image of the Fendahl*).

Twelve splinters of Scaroth, the last Jagaroth, worked "throughout history" to improve human science to the point where he could build a time machine in the 1970s (*City of Death*). In this respect, he competed unknowingly with the Silence; the pinnacle of their achievement was sending men to the moon (*Day of the Moon*). It may even have been aliens that caused humans to dream of monsters under their beds – or then again, perhaps not (*Listen*).

Surely each of these events must have happened on our Earth too – else the human race as we know it would bear scant resemblance to the one that evolved on the Doctor's Earth, and that clearly isn't the case. Perhaps we just aren't looking hard enough to find that pesky evidence...

It wouldn't take much looking, you'd think, to find accounts of the CyberKing's rampage across London in 1851 (*The Next Doctor*); nor of Alf's giant T-rex about 40 years later. However, Google has nothing to offer us on either score (well, apart from links to *Doctor Who* websites, obviously). It's almost as if those events never happened at all. Either that or someone, somehow, covered them both up.

The Doctor lived on Earth for a while – and worked as a scientific advisor to UNIT – at a time when, coincidentally, there was a considerable spike in local alien activity. Whether this was during the 1970s or the 1980s is a matter for bitter debate; either way, the world he lived in was quite different to our own in some regards, not least of which was its British space programme.

The Loch Ness Monster swam right up the Thames – but we expect that the government hushed that one up...

In real life, no-one has set foot on the Moon since 1972 – and no human being has yet trodden on another planet. On the Doctor's Earth, Britain had landed men on Mars by 1980 at the latest (*The Ambassadors of Death*); a few years later, astronaut Guy Crayford headed for deep space in the XK-5 space freighter – from the Space Defence Station in the sleepy English village of Devesham – and was thrown into orbit around Jupiter (*The Android Invasion*).

The Doctor's recent companions would have studied this history in school. Clara Oswald, for example, would have learned that, twice in the late twentieth century, London was evacuated: once when a strange mist spread across it, from which no-one ever re-emerged (*The Web of Fear*; a typical newspaper headline read 'Londoners Flee! Menace Spreads!'); and again a few years later (*Invasion of the Dinosaurs* – and surely someone must have spotted a dinosaur as they left).

EXPLORERS ON THE MOON!

Earth's moon – in the *Doctor Who* universe – was formed around 100 million years BC, which makes it considerably younger than its real-life counterpart (*Kill the Moon*). Dragged into Earth's orbit during – probably – the Eocene era, its approach sent the Silurians into hibernation (*Doctor Who and the Silurians*).

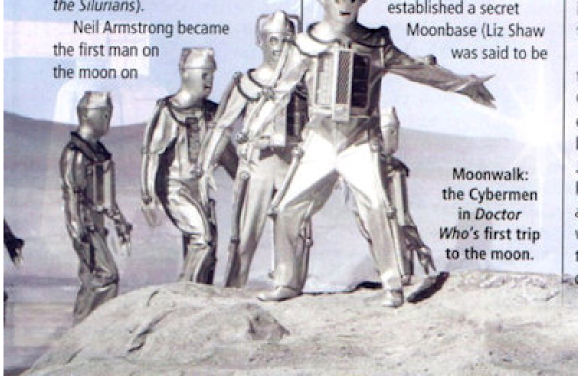
Neil Armstrong became the first man on the moon on 20 July 1969, thanks to the Silence's machinations (*Day of the Moon*) – though at least three humans from earlier time periods had already set foot there – albeit in the future (*The Moonbase*)!

Moon missions continued until at least 1986 (*The Tenth Planet*) – and by 2010, the Unified Intelligence Taskforce had established a secret Moonbase (Liz Shaw was said to be working there in *The Sarah Jane Adventures: Death of the Doctor*).

By 2039, however, human space exploration had stalled, give or take the occasional lunar survey. In 2049, the moon was revealed to be a giant alien egg – which promptly hatched. Fortunately, the shell disintegrated harmlessly; and the winged creature thus birthed laid a 'new moon', larger than itself, to replace the old one (all of the preceding from *Kill the Moon*).

It was about this time that the Doctor named Coal Hill pupil Courtney Woods "the first woman on the moon." Liz Shaw might beg to differ – as might Martha Jones and a hospital full of people kidnapped by the Judoon (*Smith and Jones*). In any case, bases were swiftly established upon this new moon too. At some point during the twenty-first century, one served as the control centre of the T-Mat system (*The Seeds of Death*); around the year 2070, another (or the same base?) housed the weather-controlling gravitron device (*The Moonbase*).

By 2367, there were several species living on the moon (according to the Doctor in *Dinosaurs on a Spaceship*); by 2540 it was host to the Lunar Penal Colony (*Frontier in Space*). Little is known about the moon beyond this point – except that, by the year 5123, there was a Luna University (we saw it briefly in *Let's Kill Hitler*); River Song earned her doctorate in archaeology there.



Moonwalk: the Cybermen in *Doctor Who*'s first trip to the moon.

The first women on the moon (well, possibly) step foot there in 2049.

Clara's parents may have talked about the time they were suddenly rendered unconscious – along with everyone else on the planet, at least anyone within range of an electrical appliance (*The Invasion*). She'd also likely know about the arrival of a tenth planet in our solar system, as reported on the TV news in 1986 (*The Tenth Planet*). Doubtless, she could find the footage on YouTube – along with that of Kenneth Kendall advising Londoners to stay indoors as the city was attacked by War Machines in 1966 (*The War Machines*).

All of these events belong to Clara's recent history. What she may not be aware of, however, is the part that alien beings – or, in a couple of cases, just human beings with dangerous advanced technology – played in them.

"Since UNIT was formed, there have been two attempts to invade this planet," Brigadier Lethbridge-Stewart tells a sceptical Liz Shaw in *Spearhead from Space*. "There was a policy decision not to inform the public." That rather begs the question of how those events were explained to – and understood by – those members of the public who lived through them.

For an answer to that, we may have to look beyond televised *Doctor Who*. David Bishop's novel *Who Killed Kennedy* (Virgin Publishing, 1996) suggests that the Great Intelligence's mist was rationalised as a nerve gas attack on the London Underground, while the Cyberman invasion was blamed on radiation from a comet's tail – with Isobel Watkins' photos of "robot men from outer space" derided as fakes. As for the events of *Spearhead from Space* itself – which resulted in several deaths – they were blamed on human terrorists, not Autons.

On TV, little has been said about the details of such cover-ups – though there were presumably many more of them. "The cabinet's accepted my report," reveals the Brigadier in the aftermath of another foiled invasion attempt in *Terror of the Zygons*, "and the whole affair's now completely closed." "You mean it never happened," clarifies the Duke of Forgill. "Well," the Brig avers, "a 50-foot monster can't swim up the Thames and attack a large building without some people noticing – but you know what politicians are like."

Nor is UNIT the only organisation to have adopted a policy of deception. With hindsight, we know the Torchwood Institute was active from 1879 – with its memory-altering retcon drug and the like (various episodes of *Torchwood*, beginning with *Everything Changes*) – so, perhaps it was Torchwood which induced London's mass amnesia over the CyberKing and giant T-rex incidents?

In the 1950s and 60s, the Alliance of Shades and its android agents the Men in Black hid the truth about aliens from the world (according to the animated story *Dreamland*; three Men in Black also appeared in *The Sarah Jane Adventures: The Vault of Secrets*). Even the Doctor has "gone around deleting himself from every database in the universe", as he acknowledges when River Song accuses him in *The Angels Take Manhattan*.

"But this is Earth, 1963," Ace protests, when confronted with evidence of spaceships at Coal Hill School in *Remembrance of the Daleks*. "Well, someone would have noticed. I'd have heard about it." "Do you remember the Zygon gambit with the Loch Ness Monster?" the Doctor asks her. "Or the Yetis in the Underground?" Ace has to confess that she doesn't, which prompts him to observe that, "Your species has the most amazing capacity for self-deception."

He may be right about that. Even so, more recent events have served to push that capacity to its limits – and often well beyond them.

In the twenty-first century, invasions of the Doctor's Earth play out in the glare of the modern-day media spotlight. We've seen them reported as they happen on BBC News 24, commented upon by politicians and celebrities; they've inspired storylines in *EastEnders* and tasks in *The Apprentice*.

Clara must be familiar with these events too – and not from books and archive footage this time, because she *lived* them. She'd have seen a spaceship crashing into Big Ben (*Aliens of London*) and lived with ghosts for two months before the truth about them was revealed (*Army of Ghosts/Doomsday*, in which the Doctor tells the Cybermen, "You're on every street, you're in their homes, you've got their children.")

She'd have heard about the murder of the British Prime Minster and witnessed that of the US President (*Aliens of London* and *The Sound of Drums* respectively). Friends and relatives – if not Clara herself – must have taken to the rooftops under the Sycorax's blood control (*The Christmas Invasion*). She'd have seen the sky changing when Earth was dragged across the universe by Daleks, and remember when the Commander General of the United Nations surrendered the planet to the Dalek fleet? Yeah, that was broadcast live too (*The Stolen Earth*).

Clara would have experienced the full horror of Miracle Day, when for months no-one could die (*Torchwood: Miracle Day*). She'd have seen the moon almost colliding with Earth (*The Sarah Jane Adventures: The Lost Boy*). Oh, and she'd have heard about the Doctor long ago – when Harriet Jones broadcast an appeal to him during the Sycorax attack. Funny how she never talks about any of that stuff, isn't it?

That's not to say that UNIT *et al* have surrendered their secrets altogether. It is still possible, in the twenty-first century, to sweep alien activity under the carpet. More off-screen evidence – a UNIT website set up by the BBC in 2005 – blames the Auton attack in *Rose* on "a batch of faulty plastic... combined with a gas main explosion." The staff and patients of the Royal Hope Hospital kidnapped by the Judoon were said to have been "drugged" (*Smith and Jones*); while nowadays UNIT blames illusionist Derren Brown for everything (*The Day of the Doctor*).

Clara might recall almost choking to death when cars fitted with the ATMOS system pumped out poison, but she wouldn't know Sontarans were behind it (*The Sontaran Stratagem/The Poison Sky*). She'd have heard the threats of the 456, but likely blamed them on a bad batch of vaccinations (*Torchwood: Children of Earth*). She'd have seen the sun turning blue, but put it down to freak weather conditions (*The Sarah Jane Adventures: Revenge of the Slitheen* – on this occasion, the Xylok computer Mr Smith inserted false information into media reports).

What *about* those other events, though? There's no way they could possibly have happened on our Earth too – because we *would* remember, wouldn't we?

Well, we could take the Donna Noble approach: Donna claimed to have missed the Sycorax ship over London thanks to a Christmas Day hangover. She was in Spain, scuba-diving, when the Cybermen invaded and the skies above Canary Wharf were filled with Daleks (*The Runaway Bride*). I could try to imagine, as I write these words, that most readers will greet them with cries of, 'But I had a Cyberman in *my* house, *where were you?!*' – and please do write in if that's the case. ►

'Clara will have seen a spaceship crash into Big Ben, and lived with ghosts for two months...'

An alien spaceship crashes into the Thames in 2006...

... before 'ghosts' start appearing across the world!

The Doctor and Rose watch the final days of planet Earth in *The End of the World*.

'In the year 5/5/Apple/26, the Earth's sun will expand, and the planet will be roasted!'

We might just be in denial: "My boyfriend says it's like a sort of terrorism," Gwen Cooper says in *Torchwood: Everything Changes*, referring to every mass alien sighting ever. "Like they put drugs in the water supplies - psychotropic drugs, causing mass hallucinations and stuff."

Or we could at least try to blame amnesia: "It's a human superpower, forgetting," says the Doctor (*In the Forest of the Night*), after Earth has been completely overgrown by vegetation overnight. But how does such a singular event slip the minds of the entire human race? That's about as plausible as *EastEnders* fans forgetting that Den Watts' ghost once tried to take back the Queen Vic (*Army of Ghosts*); even if we could, there'd be endless BBC Three clip shows to remind us.

And humans don't always forget, anyway, not even on the Doctor's Earth.

In 2007 (perhaps a year or two later, but let's not get into that here), Prime Minister Harold Saxon addressed his country thus: "What extraordinary times we've had. Just a few years ago, this world was so small. And then they came, out of the unknown, falling from the skies. You've seen it happen." He referred explicitly to the events of *Aliens of London*, *The Christmas Invasion*, *Army of Ghosts* and *The Runaway Bride*. Soon after, the Doctor found London near-deserted (*Voyage of the Damned*); after two consecutive alien attacks at Christmas, everyone had scarpered to the country to avoid a possible, nay inevitable, third.

When the crowd at London's Olympic Stadium vanished in 2012, Huw Edwards compared it to "the battle of Torchwood" (*Fear Her*, presumably referencing *Doomsday*); and a few years later, when Cybermen made the news again (*Death in Heaven*), at least one reporter tried to have his cake and eat it: "We are being told that these metal men are known as Cybermen - but unlike the accounts we have on file, they now have the ability to fly." So, the people of the Doctor's Earth remember the Cybermen - who were in their homes and had their children not long ago, remember - but only vaguely, through a few 'accounts on file'. Are we sure the Silence actually left the planet? I mean, did anyone see them go?

Alright, so what if these things *did* happen on our Earth, but somehow, history was rewritten, so now they didn't, and no-one remembers them? That could work for us, couldn't it? We know that it happens in *Doctor Who*, after all - reluctant as we may be to accept it and surrender our cherished continuity to chaos.

In *Victory of the Daleks*, the Doctor finds alarming gaps in his new companion's memory: "They invaded your world, remember? Planets in the sky. You don't forget that. Amy, tell me you remember the Daleks." By the time of *Flesh and Stone*, he's cottoned on to the CyberKing discrepancy too.

The cause turned out to be "cracks in the skin of the universe" - created when the Silence blew up the Doctor's TARDIS - which swallowed up Daleks, ducks and Rory alike, erasing them from past, present and future existence. When the Doctor sealed (most of) the cracks and rebooted the universe, the things they'd taken were returned: Amy's parents and Rory included (*The Pandorica Opens/The Big Bang*). What if some of them, however, were not? It might explain why Henry Van Statten didn't recognise a Dalek (in *Dalek*) when he came across one in 2012...

And it's not like the universe hasn't been cracked before - not least when Cybermen and Daleks forced their way into it (*Army of Ghosts* again). The Doctor once found "a time fissure" near the sleepy English village of Fetchborough; it imbued the locals with psychic powers and caused them to see apparitions (*Image of the Fendahl*). A similar phenomenon caused the same side-effects in 1869 in Cardiff - though the Doctor called this one a "rift", as did its Gelth creators (*The Unquiet Dead*).

Clara never seems to talk about the time that Torchwood reopened that particular rift and unleashed the colossal demon Abaddon upon the city (*Torchwood: End of Days*), so perhaps it too cleaned up after itself once it was done?

Doctor Who is a time-travel series, of course - and thus, we've learned much about the future of its version of Earth. In most cases, however, it's the future of our own Earth that its writers have been trying to divine.

Alas, some predictions have fallen a bit wide of the mark. *The Enemy of the World* - with its World Zone Authority, set in 2018 - suggests that by now there should have been some alarming shifts in our geopolitical landscape. We can only assume that, on the Doctor's Earth, there have been - although Clara never thinks to bring them up either. Nor has she mentioned travelling round the world in rockets.

There are many other, albeit smaller, examples. There was no King of the United Kingdom in the 1990s (*Battlefield*); the birth of the Internet obviated the need for an *Hourly Telepress* in 2000 (*The Mind Robber*); the Tenth Doctor never carried the Olympic Torch in 2012 (*Fear Her* - though the actor who played his successor did). Okay, so we had a female Prime Minister in the 1980s (*Terror of the Zygons*) - but UNIT dating shenanigans have ruined even that one for us (in any case, she wasn't preceded by Jeremy Thorpe, as per *The Green Death*).

What hope, then, for the future-yet-to-happen? In particular, for the great human expansion into space, becoming increasingly imminent? From *Doctor Who*'s very first excursion into our future, we've been promised the stars. *The Sensorites*, set in the twenty-eighth century, has human astronauts orbiting the Sense-Sphere, having set out from an Earth on which London hasn't existed for 400 years, "the whole lower half of England" being occupied by Central City.

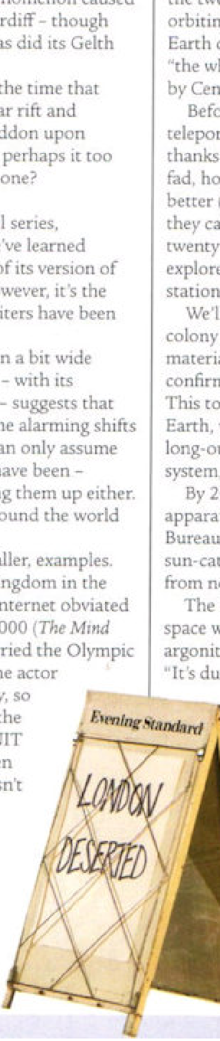
Before this century is out, we can expect to be teleporting across continents - and to the Moon - thanks to the T-Mat system. This will prove to be a fad, however, as everyone accepts that rockets are better (*The Seeds of Death*) - at least partly because they can take us further. By the early years of the twenty-second century at the latest, we'll have explored Venus and set up a network of space stations to direct rocket travel (*The Wheel in Space*).

We'll also have established an interplanetary colony on Vulcan (*The Power of the Daleks*; publicity material dates this story to 2020, though this isn't confirmed on screen, which is probably just as well). This too will be reachable by rockets sent from Earth, which suggests that - in accordance with long-outdated theories - Vulcan shares our solar system, we just haven't found it yet.

By 2070, the moon will host weather-controlling apparatus (*The Moonbase*; there's a Weather Control Bureau on Earth in *The Seeds of Death*, while a sun-catcher will orbit the planet just three years from now - *The Enemy of the World* again).

The first human beings to venture into deep space will be mining prospectors. They'll discover argonite on "fourth sector" planets such as Lobos. "It's ductile, it's tensile, it's heat-proof, it's practically indestructible" - and this miracle metal will be used to construct even more advanced spacecraft. About this time, Earth - now ruled by a single government - will be forced to set up an Interstellar Space Corps to regulate the activities of argonite pirates (*The Space Pirates*).

The problem is, these predictions were mostly made and set in stone - or rather in *Doctor Who* reference guides - in the latter half of the 1960s. Earth was on the verge of conquering its own moon, and optimism for a space-faring future



in our lifetimes was at its highest. On the Doctor's Earth, as we've discussed, the Space Race went on for at least two more decades; in the real world, it ground to a halt.

It's perhaps surprising, then, that - so far - the modern-day series has kept faith with a timetable established almost five decades ago. As recently as 2009, we were reassured that human beings would make their home on Mars by 2058 (*The Waters of Mars*); which fits in perfectly with what we already knew about the Doctor's Earth, but seems unlikely to come to pass on ours. So, the Doctor's Earth can only diverge further from our own, it seems - or must it?

The events of the recent *Kill the Moon* offer us some hope. Apparently, "a whole new space programme" will be kicked off in earnest in 2049 - which buys us a few more decades to sort ourselves out, at least. Should our moon, for some reason, not hatch - in full view of the world - in 2049 (see box-out), the then-current series showrunner will have some explaining to do...

I can't leave this topic without a shout-out to the *TV Comic Doctor Who* strip - which, in 1965, predicted that the first men would land on the Moon on 20 July 1970. They were out by a year - but they got the day and the month exactly right.

Looking further into the future, Earth's prospects are decidedly unsettled.

By 2116, warp travel will make it practical for interstellar cruise liners to operate (*Nightmare of Eden*) and for colonies to be settled beyond our solar system, outside of our galaxy altogether. These will include Astra (to which Vicki was travelling when her spaceship crashed in 2493 - *The Rescue*), the Colony (no other name given - *The Macra Terror*), Uxarieus (*Colony in Space*), Terra Alpha (*The Happiness Patrol*), Trenzalore (*The Time of the Doctor*) and many more.

Between the twenty-sixth and thirtieth centuries, Earth will sit at the heart of a great interplanetary empire (we see the declining days of it in *The Mutants*, the formative ones in *Frontier in Space*). This will eventually crumble, but another - a more principled one, apparently - will rise from the ashes: the Second Great and Bountiful Human Empire will be active during the forty-second century (*Planet of the Ood*).

Such good times, unfortunately, might be outweighed by the bad.

Around 2164, the Daleks will bombard Earth with meteorites, containing a plague that wipes out "whole continents of people". By the time a cure is found, the few human beings left will be divided and easily conquered. Cities will be razed and resisters ruthlessly exterminated. The survivors will be shipped to mining areas or converted into robotic slaves (*The Dalek Invasion of Earth*).

Once the Daleks are defeated with the Doctor's help, however, humankind will rally and begin to expand again - and then some. By 2472, Earth will suffer a massive overpopulation crisis, with "no room to move, polluted air, not a blade of grass left on the planet". Floating islands will be built to accommodate its 100 billion people (*Colony in Space*); by 2540, there will also be cities in the Arctic, and a legal limit of one child per couple (*Frontier in Space*).

In the twenty-ninth century, "solar flares roast the Earth, and the entire human race packs its bags and moves out till the weather improves" - in country-sized starships (*The Beast Below*). It may be at this time that some humans hibernate in Space Station Nerva, but oversleep by ten thousand years (*The Ark in Space*); however, dialogue in *Revenge of the Cybermen* suggests that, in fact, this happens after a second evacuation - again, necessitated by solar flares - thousands of years later.

SPACE INVADERS!

Earth appears to hold some strange attraction for the rest of the universe. Ignoring individuals, a number of alien forces have impinged upon our borders, intent upon conquest, plunder or simply kidnap. Quite a lot, if we're honest...

- **Adipose**, sort of, in *Partners in Crime*
- **The Alliance**, a consortium of races, in *The Pandorica Opens*
- **Atraxi** – *The Eleventh Hour*
- **Axons** – *The Claws of Axos*
- **Bannermen** – *Delta and the Bannermen*
- **The Boneless** – *Flatline*
- **Carrionites** – *The Shakespeare Code*
- **Chameleons** – *The Faceless Ones*
- **Cheetah People** – *Survival*
- **Clockwork Droids** – *The Girl in the Fireplace, Deep Breath*
- **Cybermen** in 11 stories, making them the record-holders!
- **Dæmons** – *The Dæmons*
- **Daleks**, 10 times, three of them (*The Dalek Invasion of Earth, Day of the Daleks, The Stolen Earth*/*Journey's End*) resulting in the conquest of the planet
- **Eight-Legs** – *Planet of the Spiders*
- **The Family of Blood** – *Human Nature/The Family of Blood*
- **Fendahl** – *Image of the Fendahl*
- **Gallifreyans** – *The End of Time* (disregarding the multiple schemes of Time Lord renegades in other stories)
- **Gell Guards**, working for Omega in *The Three Doctors*

- **Gelth** – *The Unquiet Dead*
- **The Great Intelligence**, via Yeti in *The Abominable Snowmen, The Web of Fear*, Snowmen in *The Snowmen*, Spoonheads in *The Bells of Saint John* and Whispermen in *The Name of the Doctor*
- **Haemovores**, natives of (a possible future) Earth but led by the alien Fenric in *The Curse of Fenric*
- **Ice Warriors** – *The Ice Warriors* and *The Seeds of Death*
- **Judoon** – legally or not, in *Smith and Jones*
- **Kantrofarri**, *aka* Dream Crabs, in *Last Christmas*
- **Morgaine, with the Destroyer and Knights of Avallion** – *Battlefield*
- **Kraals** – *The Android Invasion*
- **Krillitanes** – *School Reunion*
- **Light** and his crew in *Ghost Light*
- **The Malus**, advance scout for the planet Hakol in *The Awakening*
- **The Nestene Consciousness**, via Autons in *Spearhead from Space, Terror of the Autons* and *Rose*
- **Ogri**, as pawns of Cessair of Diplos in *The Stones of Blood*
- **Osirians**, long before the events of *Pyramids of Mars*
- **Pyroviles** – *The Fires of Pompeii*
- **The Racnoss** – *The Runaway Bride*
- **Raxacoricofallapatorians** (the Slitheen family) – *Aliens of London*/*World War Three*
- **Rutans** – *Horror of Fang Rock*
- **Saturnyns** – *The Vampires of Venice*
- **Shakri** – *The Power of Three*

- **The Silence** – *The Impossible Astronaut*/*Day of the Moon*
- **Sontarans** – *The Time Warrior, The Sontaran Experiment, The Two Doctors* and *The Sontaran Stratagem*/*The Poison Sky*
- **Sycorax** – *The Christmas Invasion*
- **Terileptils**, albeit just a small group of criminals, in *The Visitation*
- **Toclafane**, led by the Master in *Utopia*/*The Sound of Drums*/*Last of the Time Lords*
- **Urbankans**, led by Monarch in *Four to Doomsday*
- **Weeping Angels** – *Blink* and *The Angels Take Manhattan*
- **Zygons** – *Terror of the Zygons* and *The Day of the Doctor*

Not forgetting: The Bane (twice), the Slitheen (three more times), their cousins the Blathereen, Gorgons, the Ancient Lights, Shansheeth and Metalkind in *The Sarah Jane Adventures*; Nostrovites, Cell 114 and the 456 (twice, before and during the events of *Children of Earth*) in *Torchwood*. We make that **92** invasions of Earth, and still counting!

In *The Mutants* the Doctor describes the Earth of the thirtieth century as "grey and misty... land and sea alike, all grey. Grey cities linked by grey highways across grey deserts... slag, ash, clinker. The fruits of technology, Jo." Proponents of global warming will have egg on their faces, however - when at least one more Ice Age arrives (one in the year 5000 in *The Talons of Weng-Chiang*, another in *The Ice Warriors*, which is *probably* set much earlier; 'global cooling' scare stories were common in the 1960s and 70s).

Even further ahead, in the year 200,100, an apparently defenceless Earth will be bombed by a Dalek fleet and whole continents ravaged once more; Australasia will be wiped out (*The Parting of the Ways*). Disaster strikes again around 2,000,000, when three Andromedan visitors known as Sleepers steal secrets from the Time Lords - who naturally respond by dragging Earth and its constellation "billions of miles across space", in the process creating a fireball that, yet again, destroys most life on its surface. They'll hide their tracks by renaming the planet 'Ravolox' - until the Doctor uncovers the truth 500 years later (*The Trial of a Time Lord*).

"The Earth... is dying," reveals the commander of another space ark - this one with elephants and everything - in *The Ark*. "In a short time, it will burn and be swallowed in the pull of the sun." He's speaking in the fifty-seventh segment of time, which the Doctor dates to at least ten million years into Dodo Chaplet's future.

Either he got his sums badly wrong on this occasion, or the commander's predictions of doom were somewhat premature. According to *The End of the World*, the National Trust will take ownership of Earth and stave off its end with "gravity satellites" - even preventing its continents from drifting further - until they run out of money; and only then will nature resume its inexorable course.

In the year 5/5/Apple/26 - 5,000,000,000 AD, if we can trust the Doctor's maths - Earth's sun will expand and the planet itself, devoid of human life by then, will be "roasted". So, we have all that to look forward to, then.

Earth's destruction, however, won't only be an ending, but a fresh beginning too. The legacy of the planet will be humankind, by then spread out across the stars. We'll even find a world in the galaxy M87, "same size as the Earth, same air, same orbit" - but with the wrong number of moons - and establish a New Earth there (*New Earth*).

But that's a different story altogether... **DWM**

THE DWM INTERVIEW

THE SHOW MUST GO ON

John Nathan-Turner was *Doctor Who*'s longest-serving producer; his tenure lasting the entire 1980s. In 1989, he was interviewed by two university students, but their piece was never published. Until now...

INTERVIEW BY **ADAM STEPHENS**
& **MATTHEW BROOKES**

INTRODUCTION BY
TOM SPILSBURY

Doctor Who fans Adam Stephens and Matthew Brookes – reunited 26 years after their John Nathan-Turner interview.

In February 1989, John Nathan-Turner had been the producer of *Doctor Who* for almost a decade. The 26th season of the show was in pre-production, and would begin shooting the following month, with transmission following in the autumn of that year. It would turn out to be the final series of *Doctor Who* to be produced for more than 15 years. However, John Nathan-Turner wouldn't live to see it. He sadly passed away, on 1 May 2002, at the age of just 54.

Oxford University student Adam Stephens had approached the *Doctor Who* production office with a request to interview JN-T – as he was usually known – in the autumn of 1988. But the resulting piece remained untranscribed and unpublished until now...

"I was clearing out my parents' house when I found the tapes," says Adam today. "I was encouraged to send the recording to **DWM** by my partner, Gary, who is also a lifelong *Doctor Who* fan. Otherwise, I might have just chucked the tapes in the bin! The interview originally came about because a friend of mine, Andrew Lee, was the prospective editor of *Isis* – which was an Oxford University student publication. The Isis, incidentally, is a river in Oxford, and nothing to do with the terrorist organisation! Anyway, as a prospective editor, Andrew had to suggest some interviews. He knew I was a *Doctor Who* fan, and he thought it would tickle John Nathan-Turner's fancy to be interviewed by something to do with Oxford University. So he was the one who initially contacted the *Doctor Who* production office in late 1988."

Adam explains to **DWM** that the interview was deferred several times, before finally taking place in February 1989. After all, perhaps understandably, an interview with a university student for an amateur magazine was probably not considered high-priority for a busy television producer.

"That's the thing," Adam smiles. "I felt very, very nervous about it. I was an enormous *Doctor Who* fan, and to meet one of the most historic and influential figures of *Doctor Who*, actually *in* the *Doctor Who* production office, well, for a geeky fan, you couldn't get more exciting than that! I thought, I can't go on my own, so I asked my friend Matthew to come with me, because I knew he was very eloquent, and he was a fan too..."

Matthew Brookes was a fellow Oxford student, who bonded with Adam over their mutual appreciation of *Doctor Who*. Here in the company of **DWM**, today is the first time he and Adam have seen each other for over 20 years, and the pair are keen to reminisce...

"I wrote in my diary: 'Adam was incredibly nervous!'" Matthew laughs. "I was a photographer, so Adam asked me along to take some pictures – and a fat lot of good that turned out to be, as I now can't find the photos..."

What do the two remember about the day they got to meet JN-T himself?

"As we were ushered into his office, there was this dense fog of cigarette smoke," recalls Matthew, "and he chain-smoked throughout the interview."

"But before that, the thing I remember was the door!" Adam laughs. "The door to the *Doctor Who* office was *covered* in memorabilia and pictures. Given the seriousness of all the other doors, which just had a little sign saying some TV programme or other, the sheer brashness of the *Doctor Who* door immediately set it apart. I remember when we went into the room, there were these two bookshelves which had VHS copies of all the *Doctor Who* stories in existence, because back then hardly any of them were officially available. It was like the Ark of the Covenant! All these things you never thought you'd see! They were *all* there! And I also remember Pepsi the dog was there too. It was a bit bizarre that he took his dog to work. But Pepsi was there in the room throughout...

"We were quite careful not to give the game away too much that we were big *Doctor Who* fans," Adam continues, "because with all the problems that JN-T had had with [1980s fanzine] *DWB*, I thought, 'He'll clam up if he thinks that we're like that.' It wouldn't have been long after that whole grim 'Operation Who' thing, where *DWB* was trying to get him removed, and there were lawyers involved. Really distasteful. It was utterly vile. People just don't realise that was a man's *career*. Almost his mental health and his livelihood were being put at risk. It was our hobby, but it was his career."

Was John Nathan-Turner the colourful 'showbiz' figure that one might have expected? Apparently not...

"The one thing I did think was that he didn't seem as ebullient, or 'larger than life' as I thought he would be," says Adam. "He wasn't even wearing a Hawaiian shirt! He was just wearing a jumper."

"Did he even have the beard?" asks Matthew. "It definitely wasn't a big beard, if there was one at all. Ah, if only we had a photo..."

"I think that slightly freaked me out, actually," admits Adam, "because I was expecting 'the beard' and the big, beaming smile. And he wasn't like that. He was very subdued. I was a bit disappointed, if I'm honest. I thought we'd get this much more ebullient character."

"But on the other hand, he was *extremely* accommodating," Matthew stresses. "There was no sense of 'You've only got half an hour, I'm a busy man.' It was just, 'Let's have a chat.'"

In fact, the recording lasts for over 75 minutes, and sees John Nathan-Turner in a quiet, reflective and thoughtful mood. He's clearly stimulated by the students' questions, and allows himself some self-deprecating humour at times. This is a man who's been doing his job for a long time; a man who loves his job, and cares deeply about doing it well, but has perhaps grown disillusioned with several aspects of it. Occasionally there are hints of the frustration he may have felt at not having being able to move onto other projects within the BBC. It's a fascinating snapshot of where John Nathan-Turner was at this point in his career.

"He was very professional, and very pleasant, but he didn't seem completely full of the beans of life," Adam considers. "He was quite serious. I remember going home feeling slightly disappointed that I hadn't got this OTT character that I think I'd seen at the Longleat celebration [in 1983]. Maybe he'd got a bit worn down with the burden of being a producer at the BBC. His life *was Doctor Who*, wasn't it? He didn't really have a career afterwards."

"A slight contrast for me," adds Matthew, "having never been particularly involved with fandom at all, I came away with a lot of respect for the guy. To give up so much of his time... what a thoroughly decent guy."

"Yes, a very, *very* nice chap," Adam concurs. "I phoned up a few days after the interview to say thank you, and I was put straight through to him. I thought that generosity and courtesy... well, that was very nice of him."

ADAM STEPHENS: You must be so busy on *Doctor Who*, John. Do you ever have any sort of a holiday?
JOHN NATHAN-TURNER: "Yeah, I had a lovely break at the end of November."

A: Producing must take up an awful lot of your time. Is that the lot of a BBC producer?
"Oh yes."

A: How much time does it take up, if you don't mind my asking you?
"Well, all of it! Because the office is normally very, very busy with phone calls and people coming in and appointments, it's impossible really to use it as somewhere to read. So all the script work and stuff has to be taken home."

A: You've been a producer for something like nine years. What's made you stay for so long?
[Laughs] "I can't find anything else to do! No! Um... well, there have been various reasons why I've stayed on over the years. It's usually been at the behest of the Head of Drama, and obviously I'm submitting other projects the whole time to him throughout the year, and sometimes those projects look as though they're going to go, and sometimes they don't. And in fact, we came very close to something new of mine being done this year, which meant I would have left – but sadly that fell through at a very late stage, so I was asked if I would carry on."

MATTHEW BROOKES: Does that put any pressure on you at all?
"In what way?"

M: In that you'd rather be doing something else?
"Well, I think inevitably there's a great disappointment, you know, that a new baby of yours looks as if it's going to be born and then isn't. But if that doesn't happen, you've really got to get your head down – and certainly one is hopefully professional enough to dispel any qualms that you may have for doing it for this number of years."

A: You haven't perhaps found it a bit tedious now you're in your ninth year?
"No, I haven't found it tedious, because over the years there have been so many changes, so many ►

"There have been various reasons why I have stayed on over the years..."

The fan press 'caused trouble' for *Doctor Who*, claimed John Nathan-Turner.

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"Some fans feel they own *Doctor Who*... some people have caused a lot of trouble for the show."

changes of Doctor, and changes of line-up and changes of script editor and what-have-you, that it's not remotely the same one season to the next."

A: How do you try to make it different?
"Well, I think we're forever trying really to expand even more the blank canvas that we're given in the basic premise of the show. Quite often new people coming into the show would be your new blood and keeps it fresh – fresh ideas."

A: Is Sylvester McCoy going to be staying on for another year?
"Yes, he's doing this year."

A: How has he been received by the public?
"According to our research – the BARB research – he's been received very, very well."

A: What do you look for when choosing a Doctor?
"I think you're always trying to find an actor who can contribute an awful lot of himself. It's not the kind of part where you're shrouded in make-up and false noses and false moustaches. So you want someone to play an extension of themselves. So you're looking for, if you like, in inverted commas, a 'personality actor'. And obviously you don't want to follow one persona with a similar type. It would have been wrong, for instance, I think, for Colin [Baker] to have followed Tom [Baker]; there are certain very physical – and something in the interpretation – similarities."

M: How long do you think it'll be before the image of Tom Baker as the *de facto* Doctor will be dispelled? The long scarf and floppy hat...
"I think it'll take a long time and I wouldn't want to take anything away from Tom for his *ginormous* input into the show, let alone the seven-year tenure that he had."

A: Is Tom still regarded as the Doctor in the USA?
"He certainly... I mean it's very difficult, as I don't go over there that often. And obviously opinions are going to vary from state to state. I think that he did such a long period, and such a lot of good for the show, and, let's face it, it was his interpretation that really caught the Americans' imagination. I think it'll be a long time. I'm not even suggesting that in five years' time, when the average child will never have seen him, that his image will be dispelled. I think it will take a very long time."

A: You don't think that as children grow up they're going to perhaps treat Sylvester as 'their' Doctor?
"I'm sure there's a whole generation that views the first Doctor they see as the definitive. I'm a little older than you – by about three years [laughs] – and for me it is Hartnell, because he was the first I ever saw. And so I'm not saying that I regard any of them as a pale imitation, but as a viewer, to me it was always Hartnell."

A: Over the years you've been considered quite a controversial producer. What do you think of the fans?
"Erm... [long pause] I think that they... many of them are extremely loyal to the programme, first and foremost. Many of them see it as an appreciation of a television programme. Some of them see it as far more than that, and feel that they own it. Some of them, in my opinion, have done irreparable damage to this programme in the eyes of the BBC. So, I mean, how do I view them? I view them, you know, *individually*. And certainly I have a lot of very happy memories and very pleasant experiences at conventions and gatherings and so on with groups of fans, that I wouldn't trade for the world. But similarly there are some people who, as I say, have caused a lot of trouble for the show."

A: Perhaps it's the age of the video recorder that makes people very nit-picking about the show?
"I think that's part of it. The ability to see something over and over again – inevitably it looks more and more flawed."

A: I read in a newspaper about a year ago about some campaign, and I think... Levin? Gary Levin...?
"Gary Levy." [*Gary Levy was the editor of the 1980s fanzine DWB, which launched a campaign to get rid of John Nathan-Turner – Ed*]

A: Yes, what happened about that?
"Well, nothing. I mean he led a campaign, declaring that my work was appalling. But, I mean, nothing happened. Apart from the Legal Department, who complained."

A: Don't you think that is carrying it too far, when fans get to the stage of doing that sort of thing?
"I think there's an element, and I don't wish to point the finger at anyone in particular, but there is an element of *Doctor Who* fandom of seeing the role of being a critic, or a fan of the show, as the way to achieve stardom themselves. I mean, even you knew half the name!"

A: Talking of newspapers, I was reading today about the possible advent of High Definition television. Do you think that might adversely affect *Doctor Who* in the sense that everything will need a lot more money to make it look good?
"I think if those are the kind of things that are going to be more obvious, then I think the industry as a whole is going to need more money."

M: Do you think that will mean that they'll be as keen to go ahead with the High Definition?
"Yes. I think we should be offering the best we can do for the money available."

M: I think the same article was talking about showing very old programmes late at night on satellite channels. Is there any possibility that that will take on board *Doctor Who*?
"Well, there's every possibility. I haven't been asked to prepare a list [of stories that could be shown], which I would normally be asked, but I would think that there's every possibility."

M: Presumably that's still quite far in the future?
"Yes. I mean, it would be an ideal thing because they could run it for yonks. Go right back to the beginning! It would be wonderful."

A: Talking about repeats, how does the BBC regard *Doctor Who* internally? I thought as a popular programme it would deserve repeats. Why hasn't it? [*By 1989, there had been no terrestrial repeats of Doctor Who in the UK for five years – Ed*]
"I think one of the problems is the two channels are restricted in the number of repeats older than two years that they can show. And I think it's something like 52 per channel, per year. Now, obviously, if you were the Controller of BBC1 you'd want to put Michael Crawford yet again [*ie sitcom Some Mothers Do 'Ave 'Em – Ed*], getting 12 million or whatever it gets, you know? And yet again, out would come *Monty Python*, you know, and all that. So one's in a difficult position, really. I think that we were lucky in having a Controller in the early 80s who saw the potential, and we did get as good figures as we're getting now at 5.40 on BBC2 during the week [*ie the 1981 run of repeats, The Five Faces of Doctor Who – Ed*].

"However, tastes change, and new Controllers come in. We now have Janet Street Porter, who's supposedly a Youth Adviser - not 'supposedly', delete that! - to BBC2, and I guess they feel that *Doctor Who* isn't right for *DEF II* or whatever."

A: How much of *Doctor Who*'s future is based upon what the viewing figures are like, and on what the BBC internally thinks of it? What makes them continue? What are the factors?
[Pause] "Erm... I don't know."

M: Do you feel you have to earn every new season?
"Yes. Yes, we come up for annual review each year."

A: You have a review *every* year?!
"Yes. There's no guarantee beyond this season. Neither has there been ever. So it's very much up to the Controller, obviously bearing in mind the revenue that is brought in by the programme."

A: Isn't *Doctor Who* the BBC's top earner?
"So I understand."

A: Does it actually earn more than it costs to make?
"That I don't know. Nobody's prepared to let me know that."

M: When season lengths changed, did you still get the same budget per episode, or...?
"No, it was just the same budget per episode."

M: And presumably you'd like to see more episodes per season?
"Yes, I would. I'd be very happy to do more. I think we did 28 in the first season [in 1980-81], which was perhaps a little too much because none of us could take a break, ever. We could take a week, and snatch 10 days or whatever, but we could never go away and take a month to totally unwind. But maybe 20, 22 we could cope with."

A: Would you recommend the producership of *Doctor Who* to somebody if it's such hard work?
[Long pause] "One of the pluses is the amount of feedback. I mean, this is another positive thing about the fans and our viewers. Unlike many shows, which are made in a vacuum, with this one there is a terrific mailbag of response, with people saying, 'I didn't like this; I like that; can we have more of this?' At least there's feedback. As I say, many other shows are made very much so in a vacuum-packed environment, and that feedback is both positive and negative. One's in a very privileged position sitting here."

M: Does that mean that each season you try new things, and then depending on the feedback either continue that, or change direction again?
"I think that the detail of the suggestions, if you paid attention to *all* of it... I mean, you wouldn't need me! It would be a computer that did it! And what's more, we'd be doing 84 episodes a year. But I think the *types* of stories that people like, I think one can amass information from that."

A: Science-fiction gives writers the opportunity to express their fears for the future. Do you think *Doctor Who* should explore that in its types of story? That it's got an important role to play in society to point things out? For example, concerns over pollution and our ozone layer...?
"Yes, I think we do that. But I think that we're usually very subtle about what I like to call our messages with a small 'm'. We don't attempt to preach, and I don't think this show is a particularly good platform from which to preach, because the age group is so varied. However, we do have messages with a small 'm', and oddly enough the ozone layer and pollution is one that we're dealing with as we speak."

A: Oh, right.
"Just so you don't claim it was your idea! No, but we've done that kind of thing before, and pointed out, you know, in various ways at its most basic, that white people should get on with green people... we've dealt with vegetarianism... we've dealt with all manner of things. I think perhaps some science-fiction is in a more privileged position to be able to kind of pontificate a little more, whereas we don't seek to do that. We leave people to draw their own conclusions, but we just raise the question."

M: Do you leave it completely to the writer as to what issues he or she will tackle, or do you say you'd like a story about pollution, for instance?
"Oh, no, it usually comes out of the writer after discussions between the writer, the script editor [Andrew Cartmel] and myself."

A: Is there actually a philosophy behind *Doctor Who*, would you say? For example, that the Doctor must be a pacifist, so the Doctor would do this is that particular situation...?
"Yes, there is a philosophy - and you're not going to ask me to go through it, are you...? Well, at its most basic - and I don't want to go much further than this - there is definitely a pacifist element. There is most definitely a 'good conquers all' element, and let's leave it at that."

M: How much would you let the actor playing the Doctor, not modify, but, say, *modulate* those things? For one example, *The Dominators* [1968] was a very anti-pacifist story with the Doctor saying, 'This won't work', whereas Sylvester McCoy says the Doctor *is* a pacifist. So how much do you let Sylvester McCoy play him as a pacifist?
[Long pause] "It's a very difficult question to answer, because you're talking about degrees. I don't know. It's a kind of instinct as to how far you'd let it go. It's an instinct on the message with a small 'm'. Where you say, 'Hang on a minute, we are *labouring* the point here. Let's just sit back on it.' I really can't answer precisely. How long's a piece of string?"

A: So what would you do if there was a conflict between how the Doctor should behave, and just making a good story?
"Once again, there are no fine lines and no hard and fast rules. We'd always try to come to some compromise. I mean, at the end of the day it's the story that is most important, but I would try somehow to reach a compromise where I didn't feel the pacifist element was being compromised."

A: What are the qualities that you look for in a good *Doctor Who* story?
"Adventure. Ingenuity. I think most of these are kind of standard, really, and it's a sixth sense. It's what [former producer] Barry Letts used to call the 'Whoish' element. To elaborate on that, you really need to speak to my script editor."

A: Who is *Doctor Who* aimed at? What sort of age group?
"It's aimed totally across the board. We've just had some new audience research done and we spanned four to over 70s! They don't get very much detail after 70 - they don't break it down."

A: How does that compare with other series?
"I don't know. I mean, I think that it varies. How does it compare with other programmes at the same time? I would guess that *Coronation Street* has a fairly wide span as well. I wouldn't think the very young ones would be particularly interested in Bet Lynch, but I don't know."

A: Why was it put on at that time opposite *Coronation Street*?
"Controller's decision."

A: So presumably they can't go that much on viewing figures, because *Coronation Street* dominates the viewing figures at the time. *Doctor Who* doesn't get as many, I presume?
"Well, we did rather well this last season. We did even better than last time, which surprised us all, as we had to hold our own, and much as we *wanted* to increase them, we didn't expect that we would. But we *did!* The Wednesday episode of the *Street* is usually a very much stronger cliffhanger than on the Monday, because they're hooking people for next ►

The Doctor and Peri pontificate on the issue of vegetarianism in *The Two Doctors*.

◄ week. So having done very well in the opinion of the 6th Floor against the Monday episode last year, we did very, *very* well this year."

M: How important do you think the cliffhangers are in *Doctor Who*?
"Well, I think they're part of its ethos, so therefore they're pretty important. Oddly enough, I was just reading a review of last season and people were saying that episode one of *The Greatest Show in the Galaxy* [1988] had a very weak cliffhanger and episode three was fantastic, you know? So I think they're quite important. I mean, you are enticing the audience back next week."

A: I suppose a cliffhanger is one of the things that will always be with the programme. What other things do you think have lasted throughout its 26-year history?
"Very few. The theme tune and the police box. And that's it!"

M: Were there ever any real plans to get rid of the police box completely?
"No! What actually happened there was... I had been concerned that there was a whole generation of younger viewers growing up calling that a TARDIS, without the knowledge that it really was a police box, because they've disappeared. There are none in England, none in Ireland, I think there's a couple in Wales and a couple in Scotland or something like that. But they're grey. And I did voice a concern in front of the press one day – I think it was when we were moving onto Colin Baker – and said, 'You know, we have to think about it, because we've attempted to be educational to a certain extent, and it worries me that people are going around saying it's a TARDIS, rather than a TARDIS stuck in the shape of a police box.' And they dragged it all up, and it was front page – 'Ta-Ta-TARDIS'. Rubbish!"

A: How do you view the press? How do you get on with the press?
"I get on very well with them. I view them much like everyone else – with great scepticism! And really, when you do an interview with a national paper, they know what they want to write before you've said a word."

A: I notice that *Doctor Who* doesn't get much in the papers in the sense of scandal. Are they perhaps wary of the fact that it's made for children, and so that's the reason?
"Over the years there have been odd scandals. One companion posed naked with a Dalek!" [*Katy Manning, who played Jo Grant, did this for the glamour magazine Girl Illustrated in 1977 – Ed*]

M: Did the BBC supply that Dalek?
"I honestly don't know! Before my time! On the whole, we do have a good relationship with them, though. They are a very necessary part – don't get me wrong – they are a very necessary part of promotion, and so we need the tabloids and the gossip papers to cover us, preview us, write about our activities on the road when we're making it, and then come to our launches and so on and so forth. It's very much part and parcel of it. We do have a good relationship with the guys, basically because they know if they're called to a photocall on a *Doctor Who* shoot, the picture and the story will get in. So they like the show, because the editor knows that it's the kind of thing that people like to read about."

The *Doctor Who* team always maintained a good relationship with the press.

M: How do you think controversy affects the series? I mean, for instance, the Kandy Man? Do you think that's good for the programme when something like that happens?
"Yes. In the long term. Yes, of course." [*The Kandy Man, from 1988's The Happiness Patrol, came in for criticism for looking strikingly similar to Bertie Bassett, the trademarked character used to advertise Bassett's Liquorice Allsorts confectionery – Ed*]

A: Did you receive many letters of complaint that it was a bit too similar to Bertie Bassett?
"No. I mean, only from Bassetts. You know, and we answered their queries, and they've gone away and accepted it. That's fine. We haven't been sued. So ultimately that ran in four papers for about four days. So, sure, it's good publicity."

M: Was it a positive effort to make it look like Bertie Bassett?
"Not at all. A positive effort to do the *reverse*! But, you know, the designer has said, you know, the description of it is that it's made of sweets and you take recognisable sweets. There's marzipan, there's rock, there's a liquorice allsort, there's a humbug... I mean nobody mentioned this humbug in its main chest unit, and the comfit for his mouth."

A: Where do you draw the line on horror or scaring people?
"Um... oh dear. Um... [long pause] I felt that we'd gone a little far with the werewolf [from *The Greatest Show in the Galaxy*]. I adored it, I thought that Alan Wareing, the director, had done a marvellous job, and I referred it up and it was approved. So that's basically the rule: if you're concerned about something, you refer it up – and in fact they were quite happy."

A: So, really, if you got in trouble, it wouldn't be your fault, it would be theirs?
"I'd have to deal with all the mail! I'd be the one on *Open Air*."

The Cybermen team up with the Master in *The Five Doctors*. (We don't think they were really Sontarans masquerading as Ice Warriors, though...)

A: So where does the buck stop?
"It stops here, ultimately. Yeah, I mean it's the producer who's in the front line, but because your immediate team are all so close to it, it is good, if you feel you need it, to get a dispassionate view from someone who hasn't seen the episode."

M: How fair do you think it is to the public to keep having villains who are left in seemingly inextricable situations, just to reappear without any sort of explanation? For instance, Davros was taken off to trial at the end of 1985's *Revelation of the Daleks*, and then he just reappeared with a whole new bunch of Daleks!
"Well, I think that for the average viewer, it doesn't enter their head, because they've forgotten about the last Davros story. I think it's only aficionados who want to know. Where we've got the time, and the dramatic moment, we'll slip in an explanation, but in this reappearance of Davros it was in a highly dramatic confrontation. It would have been totally *wrong* to say, 'But I thought you went on trial, Davros!' and for him to give an explanation. I'm sure that the aficionados themselves would come up with a rationale as to why he escaped from the trial, or that he's on a different timeline and this is *before* he's been on trial, or whatever. But as I say, if it's dramatically applicable, we'll do it. If it's going to screw up a dramatic scene, then we drop it."

M: Is it true that Terry Nation would only let you have a Dalek story providing Davros was in it?
"Not true at all. If that were true, I don't think he'd have bought the end of ep four, would he?"

M: But Davros did escape – you saw the capsule...
"Yeah, yeah, yeah, but I mean there's no rules about having Davros at all."

A: What's the reason for having the old foes back? Do you like having them back?
"I think, in anniversary seasons, *not* to have the Daleks and the Cybermen would have been

"A lot of people send us scripts, you know, with the Ice Warriors meeting the Master, who's in league with the Cybermen, and they're really the Sontarans masquerading as Ice Warriors!"

extremely foolish. I like having them back, but they give us tremendous problems."

A: What sort of problems?
"Well, you get problems of copyright, because you're using somebody else's material in somebody else's script. Also, I used to think, 'Oh we'll have them back because that'll be cheap,' but inevitably the costumes have either rotted, and you have to rebuild, so it's like starting from scratch with a design which you can't simplify to save money, because the design is set!

"But I think that, without dwelling on it, the history of the show is part of it. And I think that, – once again I hate to keep saying – the average viewer, as opposed to the aficionado, just likes to go, 'Oh, there's the Master, my goodness! I remember he used to be played by another actor. Oh, there he is! Oh gosh, this takes me back!' And that's a valuable element to have in the show. Every ongoing serial does it. You know, in *Coronation Street* somebody will suddenly come through the doors of the Rovers Return who hasn't been in it for five years. They will walk in, and do three episodes, or they'll talk about Hilda Ogden. So I think it's part and parcel of an ongoing serial."

A: So you wouldn't regard it as pandering to fans, having the old monsters back again?
"No, not at all, not at all. I mean, I think the fans would like them all back, every week! A lot of people send us in scripts, you know, with the Ice Warriors meeting the Master, and the Master is in league with the Cybermen, and the Cybermen are really Sontarans masquerading as the Ice Warriors – and so it goes on."

M: Do you read all of the scripts you're sent?
"No, they all go to the Script Unit. We just don't really have the time. For a time we used to read some and comment on them, and then others we'd have to send to the Script Unit, and people would say, 'My friend got a script rejected by *you*, and mine has been rejected by the Script Unit,' so we thought, 'Right, let's send them all to the Script Unit.'"

A: Wasn't the script for *Full Circle* [1980] written by a fan?
"Yes. I mean some of them my script editor will look at, but on the whole it goes to the Script Unit."

A: So if it features an old monster, is it rejected out of hand?
"Well, I mean, there are writers' guidelines. If people want to write, we say first and foremost you should want to *write* – not want to write *Doctor Who*. What puts us off is recurring villains. We're not looking for recurring villains. We're looking for a good solid story. And sometimes we have a good solid story that's missing an ingredient, so we say, 'What this story needs is an old monster to back it up.'"

A: Some say that *Doctor Who* is the most difficult thing you could possibly write for.
"I think it's a very great sapper of talent in all areas. From a designer's point of view, you're starting with a blank sheet of paper. If we're doing a futuristic or an alien story, you can't do any research, you're just literally using your imagination. Similarly the writers; all we're giving them is the Doctor and Ace and the TARDIS set if they want it, and the police box – what can you come up with? So it's a tremendous sapper of talent. But I do think, from the writer's point of view, it's extremely difficult."

M: Talking of the TARDIS, the console room featured less prominently last season – was that to make the stories more fast-moving, or is that just the way it happened?
"A bit of both. The console room is a very boring set – it's always been! We always shoot it last because the cameraman has nothing to hang onto, because the background is just, you know... they're just moving around that six-sided thing. So it's always been a little bit of a bugbear, if you like, in terms of scheduling. And also, [those scenes] really are a preamble for the Doctor getting involved in the story, and so we thought we'd try as far as possible to get him into the story quicker, rather than doing 10 minutes where we're intercutting between the Doctor having a row with the girl, you know, and the set-up on the planet. Let's explore it with *him*, rather than taking the viewer ahead of him."

A: What did you think of the last season? Obviously you're going to say something nice about it, but what are your feelings about it?
[Mock indignant] "No, I'm *not* obviously going to say something nice about it! Um... we had a lot of problems with last season with the asbestos scare, and having to shoot one story in a tent. [*The Greatest Show in the Galaxy was almost cancelled when asbestos was discovered at the BBC – Ed*] It was pretty hard work all round for everyone concerned. How do I feel about it? I think everybody in this building will tell you the same – it could *always* be better. The minute it's gone out, you want to go and do it again. And that's not being patronising in any way – it's the truth. We make television programmes, and they go out, and two weeks later you look back at it and think, 'Oh, God, you know, if only we'd had a bit more money here, and if only we'd spent a bit more time on that sequence...'

"But judging by the reaction – and that is the only point one can take satisfaction from – the reaction appears to be good. And to start the season off at 5.1 million, and to end the season on 6.6 million... you know, that can't be bad. So we're quite pleased, but we're not smug."

A: Do you often look back at your old stories?
[Laughs] "Well, actually, I do! Only for reference purposes. We were looking at one the other day, because the ending on one we're toying with doing is very similar to one we'd done before, so we went back just to have a look to see how we'd handle it."

M: Did you not feel that the Cyberman story [*Silver Nemesis* by Kevin Clarke] was a bit too similar to the Dalek one [*Remembrance of the Daleks* by Ben Aaronovitch], in that you have two factions searching for this incredible object which eventually goes off and destroys them?
"Yes, we did – but it was sort of *deliberate*. I mean, that's what nobody is giving us credit for! People keep writing in and saying, 'Why didn't you notice?' But we knew all along. It was meant to be the sort of ultimate defeat, if you like, of both factions. So yeah, I mean, it wasn't Kevin Clarke ripping off Ben's script, or vice versa, or none of us reading the script. I mean, it was deliberate!"

M: Does that mean you say to Kevin or whoever, 'we'd like you to have a story along these lines'?
"Well, no, it was much more evolving over many, many months. Andrew [Cartmel] and I, were very aware of the similarities. And in the end, we said, 'This is alright, we can do this... we can blow up them, and we can blow up *them*...'"

A: How long does it take for a *Doctor Who* script from being sent in to getting on television?
"Now that, once again, varies. It's the answer to every question, isn't it! It can be as long as a year from the first two- or three-page document to us actually doing it. Similarly, it can be very, very short. At this time I have... [counts on fingers] one, two, three, four – I have eight of the 14 scripts in. It's not that long ago that we commissioned them... mid-November. Some of them are going to be in only six months before transmission."

A: Can you commission long-term, given that you have to be renewed each year? ►

"We always like to have a couple of scripts on the shelf, should they suddenly say, 'We want an extra four,' or whatever. But on the whole, we wait."

A: Do you try to be careful that you don't repeat the same type of story as in the past?
"Unless it's deliberate! [laughs] Well, we *try*, but you know, there are only supposed to be seven drama plots – and we're doing four now a year! Inevitably there are similarities. We try now not to do stories where there is a three-tier civilisation – the King, the servitors and the rebels who live underground – because I think that set-up has been done to death."

A: Do you not perhaps think that the reason for the success in the early Tom Baker years was because it ripped off everything under the sun – all the Gothic monsters. They ripped off the pyramids, *Frankenstein*, *Dracula*. Was it legitimate to be doing that?
"I wouldn't like to say, because I didn't rip them off! I think if you take fables, as they did for a while, the problem is that anyone who knows the fable knows the plot."

A: You don't think that perhaps after 10 years or so, it doesn't really matter whether you've done a story before or not? The viewer won't know that?
"Oh, well, I still think there is a time limit. Something from 10 years ago, yeah. But we just try not to duplicate, you know, otherwise we might as well get in touch with the original writer and say, 'Could we give this another airing?' Which would make our life extremely simple!"

A: Do you ever ask writers like Terry Nation and Gerry Davis to do something new?
"Well, Terry is a very successful producer in Hollywood, so he doesn't write. I think he's producing a series called *MacGyver*. Gerry is due to come and see me later on in the week, but that's social – he happens to be over here on holiday. Once again, he works in the States. He lives over there."

M: Do you think that the days of having Specials in the form of 'The X Doctors' are now over?
"As an adjunct to the season, I think those days are over. My problem this year was that I didn't want to recast Bill Hartnell again, because the lovely Dicky Hurndall [who took on the role of the First Doctor in 1983's *The Five Doctors*] had passed away. Pat [Troughton] had only recently died. What's more, he'd recently come back into the show, and it wasn't as though there'd been acres of time. Also Pat was a very, very, dear, dear friend and I wouldn't have wanted to... I mean his widow, Sheila – who I'm in constant communication with – is still so devastated by it, I wouldn't have asked her. Well, strictly speaking, one doesn't *have* to ask, but I would have felt it imperative, as I did with the Hartnell recast, to consult and say, 'I hope this wouldn't offend?' And I wouldn't want to ask dear Sheila that.

"That left us with Jon; Tom; Peter, who was tied up here solidly under contract at the BBC for two other series which were already being dovetailed so he could do them both; Colin, who I don't think would've wanted to come back because of his departure, although I would have asked, had one been able to think it through; and Sylvester. Well, you know, the maximum was five. What do we call it – *Carry On Five Doctors*? Or *Up the Five Doctors*? Or what? And somehow, having had *The Three Doctors* for 10 years, and five for 20... for 25, I think anything that wasn't *more* than five would have looked like some sort of compromise."

Elisabeth Sladen returned to the role of Sarah Jane Smith in 1981's *K9 and Company* – but the spin-off didn't go to a series. (Well, not until 2007 anyway...)

"We were very disappointed that despite *very* good figures, *K9 and Company* didn't go to a series."

M: I'm thinking more in terms of the 30th anniversary in 1993. Do you think it's conceivable that Patrick Troughton and William Hartnell/ Richard Hurndall could be recast...?
"Well, I most certainly won't be here! Maybe by then it would be appropriate to recreate Pat, but, you know, there was something quite unique about his performance, and I think it would be extremely difficult to get somebody to do it. What was wonderful about Dicky was that Dicky didn't see any tapes. I offered them to him, but he said, 'No, I remember Bill.' I mean, he knew Bill very well in the old days. And he said, 'Just give me the odd pointer, and do something with the make-up and costume.' And, so all that was just a sort of instinctive thing. Much more loyal, you know? I said to him when he came to see me, 'I don't want Mike Yarwood [*the well-known impressionist – Ed*]. I don't want an impersonation. I just want the *feel* of the First Doctor.' And of course, when he walked out on location on the first day, we were all absolutely gobsmacked. He looked like a complete recreation of Bill.

"But Pat's incarnation was so eccentric, if you like – so quirky and so zany – I don't think you'd find somebody to do that instinctive thing. You'd have to go for a Mike Yarwood, and that inevitably requires comparison, you know? Everything people said about Dicky was, 'Oh extraordinary, he looks so like him, and he's really got the feel of him.' I just think Pat's portrayal was just so odd, so zany."

A: Many people say Sylvester McCoy is like that.
"I think there are similarities, yeah."

M: Is there any news about the *Doctor Who* film?
"Not that I can reveal, I'm afraid."

M: But you're still very much a part of the project?
"Well, I haven't heard from them for ages. I'm much more involved with the stage play at the moment."

A: There's a stage play going ahead?!
"It opens next month! It opens in Wimbledon, and then does a nationwide tour starring Pertwee." [*The Ultimate Adventure, which would open in March 1989 – Ed*]

A: Jon Pertwee! Who will be the companion?
"I'm going to the casting session tomorrow! But I don't think it'll be anyone well-known."

A: It would be really cool to have a companion like Sarah Jane Smith back again!
"In the play? I don't think so, no. I mean, the thing is, time goes on. Don't forget, when we're looking at those tapes, people get older! And, you know, Lis [Sladen, Sarah Jane actress] left the show in... 1974?"

A: It was 1976.
"76 – gosh! I mean, that's 13 years ago!"

M: Was she very eager to do *K9 and Company*?
"Yes. Yes, she was very keen, and we were all very disappointed that despite the very, very good figures it got, it didn't go into a series..."

M: Why didn't it?
"There was a... well, why didn't it? I don't know. A Controller's decision, but the Controller who commissioned it then left, so it landed on somebody else's lap, and inevitably it's like new producers coming in to old shows. They want to do it their way, and they want to do things, and they don't want hangover stuff from previous people."

A: I suppose *Doctor Who* has that as well, with each new Controller thinking, 'Oh, it's an old programme, let's try something new.'
"Well, all the Controllers, on the whole, have been very positive about the show."

A: How do you view Michael Grade [the ex-BBC1 Controller, who tried to axe *Doctor Who* in 1985]?
"The same way he views me, I suppose! We've got on extremely well. I think Michael realised after his decision to rest *Doctor Who* that it was guaranteed press coverage every time we mention it... which we'd all known for years, which is why we co-operate with the press. But no, I mean there was never any acrimony between Michael and myself."

A: What do you think caused him to rest it?

"It was all to do with a vast amount of money being required to launch daytime television. And at the time we were rested, a lot of other shows were actually *cancelled*. Some were also rested. Some dramas in this building, like *Juliet Bravo*, were cut back - from 13 episodes to eight - in order to raise the funds for daytime."

A: I wondered if it was about the BBC wanting to get a higher licence fee?
"I don't think so. I mean, I read those stories at the time too. I mean, I *really* don't think so."

M: Do you think that the 45-minute episode format [used for the 1985 series] perhaps contributed to the rest? That it didn't work?
"Well, I would have liked... my script editor at the time - Eric [Saward] and I - would have liked to have done another year of 45-minuters because we learnt a lot from the first one. However, that having been said, its most comfortable format is most definitely 25 minutes' duration."

M: You don't think there's a problem in getting to a point where you can have a good cliffhanger after 25 minutes? Do they become too contrived?
"No. Well, I mean, no - because you're implying we just took two episodes and bunged them together and, you know, left the dramatic structure the same. They were totally restructured. I felt also that - and this is something I obviously realised at the time - if you're doing the equivalent of a four-parter in two 45-minute segments, you only have one cliffhanger. So suddenly out of a season that used to have 20 cliffhangers or something, you've got six, or something really bizarre, and once again you're taking away ingredients from the show's history."

A: How do you view Eric Saward?
"I'd rather not talk about him."

A: How does the BBC view science-fiction, bearing in mind we no longer have *Blake's 7* - and that *Star Trek* [*The Next Generation*], I've heard, is not going to be shown here?
"I don't know. Once again, that's really the Controllers who decide what goes out when. I know there appears to be a dearth of science-fiction at the moment, but then, maybe the good new ideas aren't coming in? However, there hasn't been a bad run. There was *Blake's 7*, and there was *The Tripods* and *Star Cops*..."

M: Did *Star Cops* not warrant a second season because it didn't get good enough figures?
"I believe that was so. They did two series of *Tripods*; they just didn't make the third."

A: Is there any more sci-fi in the pipeline?
"Not this year, I don't think. Not from this department. There may be elsewhere."

A: With so many dramas in production, is there a battle between producers for the best people?
"Oh yes, we're all after the best staff, and the best costume designers, and the best make-up designers."

A: How do you go about getting the best?
"I think I'm lucky in that I've been at the BBC for quite a long time, and some of the people I'm competing with are doing their first year as a producer. So I suppose, 10 years ago, when I started, I was very much the smallest voice, whereas now...

"Also, we're very, very lucky in that the design areas that make the costumes, visual effects, *fight* to do it because there is that blank sheet of paper. You know I said it was a great sapper of talent? They all want to do it for a two or three years, because they're all sick of looking up seventeenth-century books and knocking out a copy of a frock!"

Silver Nemesis received some criticism for 'references to black magic'...

A: Is that why you never do historicals?
"We *do* do historicals. We went to 1963 last year. And Lady Peinforte [in *Silver Nemesis*] was from 1658."

M: There's something rather interesting in that story: the Doctor is telling Ace about how Peinforte time-travelled, and he says, "A little elementary knowledge and some black magic." So is there a shift to *Doctor Who* becoming more of a fantasy series, rather than science-fiction?
"Not a conscious effort - and, oddly enough, the references to black magic caused quite a lot of mail from general viewers who were quite angry about it. So, not a conscious effort. I think in some ways we are science-fiction-stroke-fantasy, depending on the story, or the setting of the story that we're doing."

M: What exactly were they angry about?
"'Regular references to black magic' is how several of them phrased it."

M: But it's never in a positive light, though, is it?
"No. But I think they were objecting to it being talked about."

A: What were the controversies of the last season?
"Black magic. Kandy Man. Werewolf. That's about it."

A: Is there a tendency to try to scare children? To entertain children by scaring them?
"Yes, we try to entertain. To scare along the way, but never terrify, and it upsets us no end when we do get letters like we had from two or three people whose children had been desperately upset by the end of episode three [of *The Greatest Show in the Galaxy*]. It's not what we intend to do at all. And at the same time, this is a drama and it's a science-fiction fantasy adventure series, so inevitably there's going to be some [scariness]. But I'm delighted it was so few that felt we'd crossed the line. That's something that I'm always talking about: the line. 'That's just over the line, bring it back,' 'Tone the blood down,' or 'Wipe the blood away,' or whatever it might be."

... and did this Werewolf cross the line for being too scary?

A: Do you consider there's a lower age limit to watching the programme?
"No. I mean, I can only go by the research that starts at four. I don't think four-year-olds should be watching telly at 7.30 at night, but obviously some people do. But no, we don't categorise it."

A: It must be very difficult to try to appeal to all age groups? The entire spectrum from four to 70?
"Well, it sort of depends where you put your adult line. I mean, do you say that the age of maturity is 16 - in which case you're appealing to the whole of the adult population - or not? Do you see what I mean? That's the problem with it. Inevitably, very young viewers get most of their enjoyment from watching the monsters and watching the running around, and the chasing up and down corridors. I mean, they're obviously not going to be in a position to follow *The Greatest Show in the Galaxy*, but they're going to love the clowns and they're going to love the things like the robot bus conductor, and they love it when it gets blown up! That's its basic level for the very young. And I think we try to be aware that we do span all these areas, but I think we realise we can't appeal to all those areas all the time."

A: I was wondering if there was a tendency to try to almost appeal to the child within the adult?
"To an extent. We all felt that there was a wittiness about the Kandy Man which would appeal to the child and the adult, but I think to most people it was, 'Oh, it's Bertie Bassett.' Which was a pity!"

A: Do you try to make the show educational too, as it was originally envisaged?
"To a certain extent. Yes, originally I understand they intended with every historical story - which was every other one in those days - would be educational, to a certain extent. Once again, we don't use a sledgehammer, and we're not there to educate - we're there to entertain. If we can educate along the way, and it's relevant to the story, great."

A: Do you try to have a moral background to the story as well?
"Very, very low-key, apart from the moral that evil will not win."

A: I notice a tendency of the Doctors to almost flout authority - it's one man standing against the masses. Do you think that's true?
"Yes... but I think that's true of every hero in every series on television. There's always one man against the rest. It's always Poirot against the authorities, or Miss Marple against the local Mister Plod."

A: What do you think *Doctor Who*'s longevity has been due to? And its success?
"I think it's that ever-changing formula, and one should give as much credit as possible to Donald Wilson and Sydney Newman for dreaming up something that really has no bounds, you know? Every show has confines of some kind. *Minder* has the confines of, you know, its set-up. *The Prince Regent* was bound by historical fact, you know? Whereas something that is about someone who can travel in time and space having no confines... I think *that's* why it's lasted."

A: Do you still have much contact with all the previous companions and Doctors?
"Yes, Nicola [Bryant] I see a lot of. And Janet [Fielding]. I saw Sarah Sutton last week at a memorial service. Frazer [Hines] rang me on New Year's Eve - I mean, need I go on? Bonnie [Langford], I took out to dinner ►

in January. Yes, quite a lot really. It's very much a family unit. Colin, I'm seeing a week on Wednesday at the theatre. It's very much a family because, once again, unlike other shows, we don't just make the programme, we're doing PAs, conventions, publicities, garden parties *etc* – and that means that there's much more contact. Because of the autograph pics and everything, all the actors are coming in here regularly to sign the fan pictures. So yes, I have quite a lot of contact with a lot of them."

A: You got on very well with Patrick Troughton – didn't you persuade him to go to conventions?
"Well, Pat Troughton, before the very first convention that he ever went to, said, 'I won't be able to cope, I don't remember any of it. It'll be dreadful, and I shall just sit there saying nothing!' And I said, 'Well, look, Pat, I'll give you a couple of tapes and it'll all come flooding back.' 'It won't, it won't! The titles don't mean anything!'

"Then he rang me up the next day and he said, 'It's all come back! I remember now! I remember when we did wicked things to Wendy Padbury, I've got a marvellous story about that!' So I think, we're a very happy family. We've had a lot of laughs, a few tears, a lot of very hard work... but on the whole it's been worth it."

A: What's your relationship like with Tom Baker?
"With Tom? Tom was in yesterday – was it yesterday? No, last Friday – looking absolutely brilliant, and he's extremely well. It was fine. At the time [he was doing the show] he very ill. For quite a large portion of his last season, he was very poorly. Which meant that, you know, he wasn't at his best for some of it. But I like Tom a lot. In some ways Sylvester is quite similar to him, because they're constantly contributing, constantly coming up with ideas that can improve something."

M: Do you think Tom will ever come back, in another Anniversary Special or something?"
"I think he probably would now. I think *The Five Doctors* was too close. I think he probably would."

A: How do you get all these guest stars on the series – such respected actors and actresses?
"Most of them are absolutely dying to do it because they've all either got children, grandchildren, nephews or nieces, who watch it. I mean, Faith Brown said to me, 'I've had the *Faith Brown* series, *The Faith Brown Show*, *Faith Brown at the Palladium*, it's meant nothing to my kids. I'm in *Doctor Who*, I'm a star!' And that's what attracts a lot of them; that they can come into it, and of course they get home and the kids all want to know how the TARDIS works, and what the monsters are like, and so on and so forth. And that persuades them.

"I've been misquoted on this, but it has become like *The Morecambe and Wise Show*, in that when I worked on that in the late 60s, everybody wanted to appear on it. I don't mean it's become like a variety show, but it has that kudos now. People are very, very willing to come and do it, because 1) it is kudos in the business, and 2) inevitably with foreign sales, the residuals are quite healthy, and 3) all of them somewhere have got some child in their life, whether it be a nephew, niece, granddaughter or whatever."

A: Would you ever contemplate a woman Doctor?
"No."

A: Why do you think men watch the programme?
"Why do they watch it? Because they're entertained by it! I mean, inevitably there's an element that are attracted by the female companions, whoever that might be at the time. But hopefully, it's the general entertainment of it."

Sylvester McCoy and Sophie Aldred start work on the 1989 series, just a month or so after John Nathan-Turner's interview.

> "I like Tom Baker a lot. Sylvester is quite similar to him; they're both constantly coming up with ideas."

A: Do you try to make the companions sexually stimulating for men, by showing their legs *etc*? Leela, for example...
"Well, Leela wasn't one of mine! Yeah... Nicola kept revealing quite a lot! It sort of depends on the character, really. With Ace, it's not that type of character, but then we thought we'd try it out and see how it works; not having sexy with a capital 'S'. It's worked out extremely well, and she's turned out to be adored and admired, and gets a colossal amount of fan mail."

A: She's a bit of a tomboy, isn't she?
"Yes. Also, she's got a very beautiful face."

A: Is Sophie Aldred staying on as well?
"Yes. Yes, indeed."

A: What are the plans for the next series?
"Plans for the future: I can tell you hot off the press – it's not what's up there [points to notice board], that's nearly all rubbish! The first story is *not* called *Wolftime* – it's called *The Wolves of Kenric*. No... *Fenric*. That's by Ian Briggs and directed by Nick Mallett. And then we've got *Storm Over Avallion* by Ben Aaronovitch, directed by Michael Kerrigan. Then we've got a story with the working title of *Catflap* by Rona Munro; and I'm not sure what the last story's going to be, or who's directing those two."

A: When you leave *Doctor Who*, what would you like to be remembered for?
[Long pause] "I don't know, really. I think that's for other people to say. I don't know."

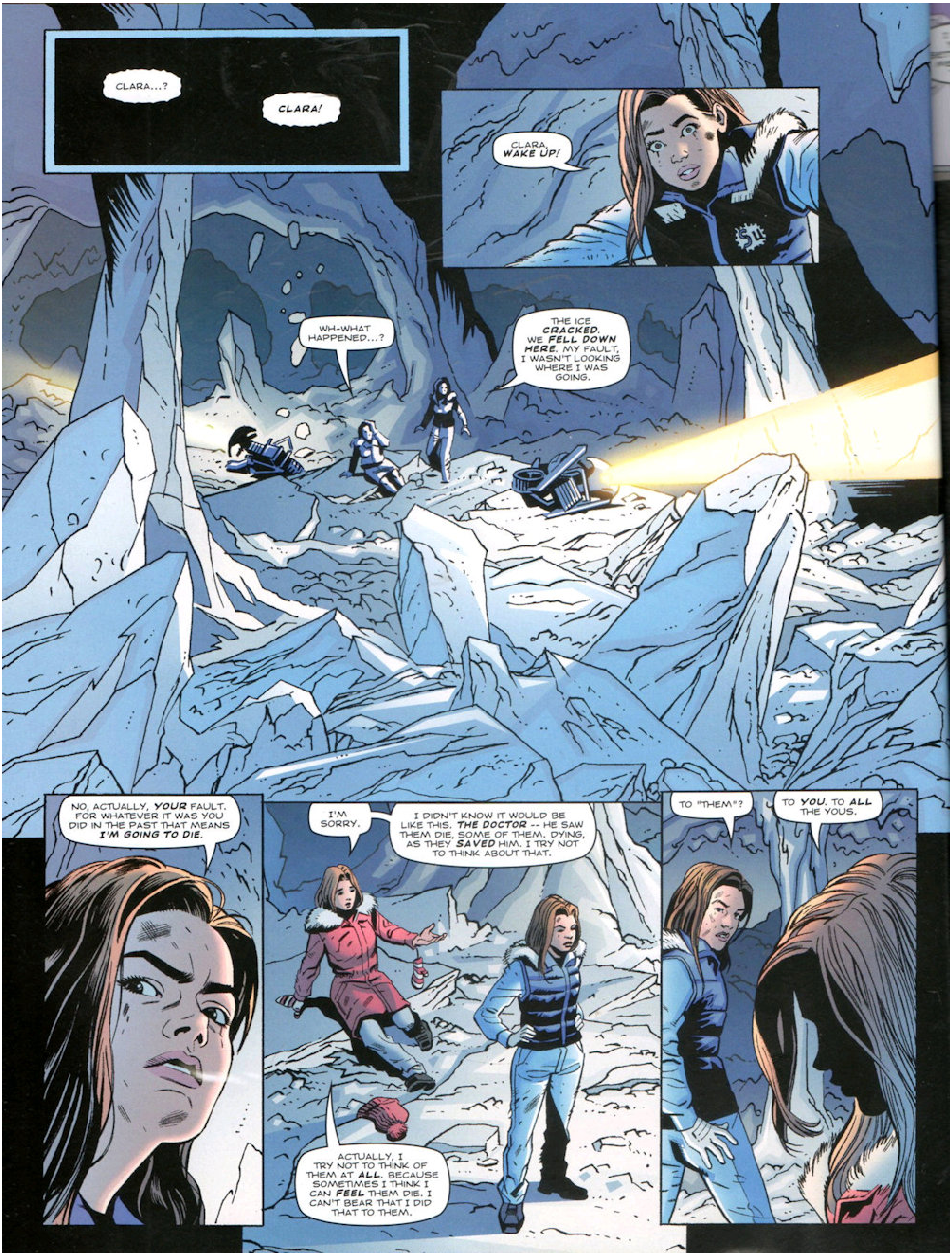
M: What do think you'll take with you in terms of the experience? What you've actually learnt?
"Gosh. [Pause] You only ask every fourth question, but they're all hard ones! What do I take with me? A knowledge of the workings of this industry that I would never have had working on something more regimented. One's in this wonderful position of calling on all those departments that some people who have worked here for 20 years have never dealt with. Some people have never dealt with Visual Effects or the Radiophonic Workshop. I think that's what I'll remember it for. And because it is this sort of industry... I mean this office was once described as trying to run Walt Disney from a shoe box – which I rather like in retrospect. I was very angry at the time! Because we're an industry, all sorts of tiny areas of business I have become familiar with.

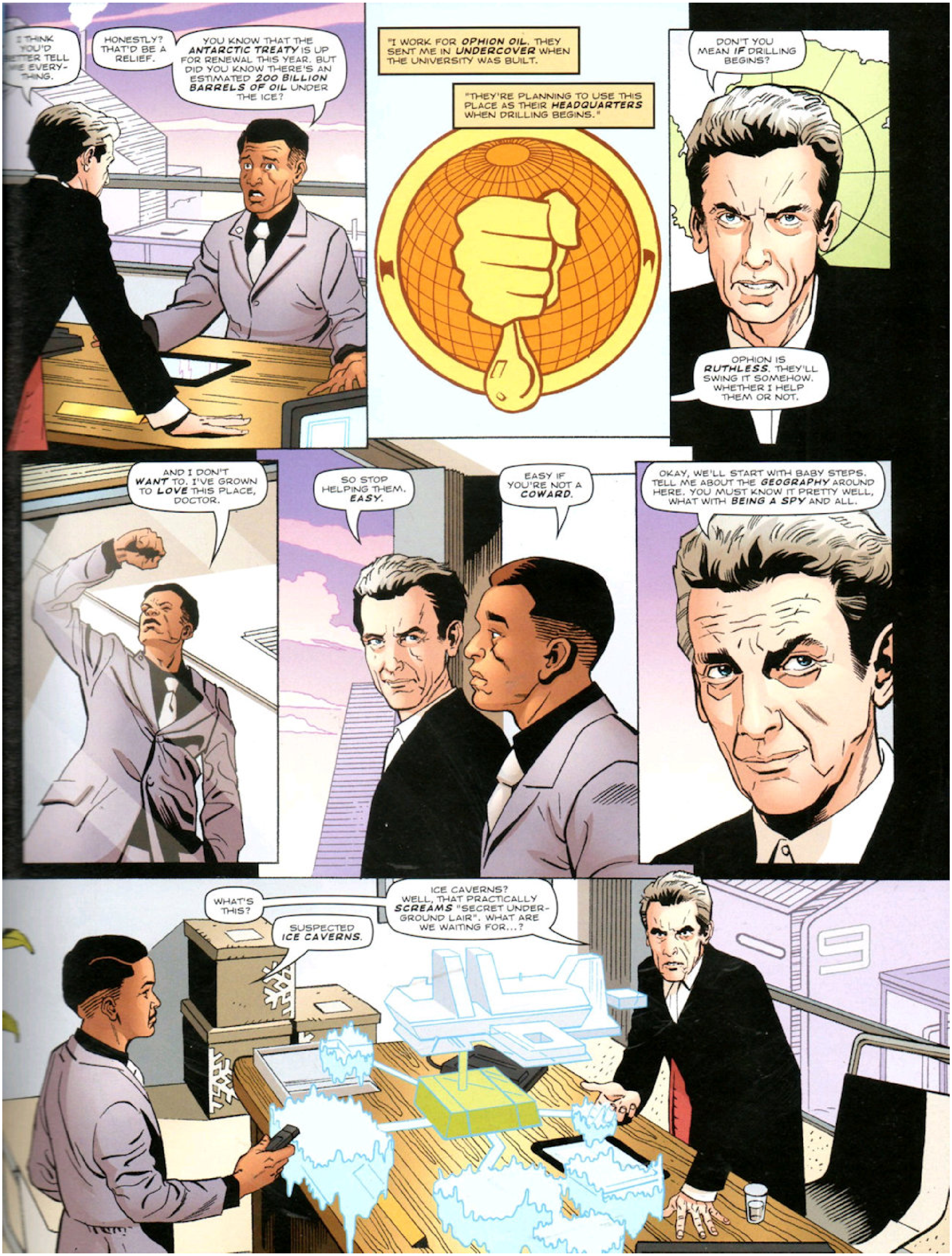
"There are people who have come in, you know, foreign dignitaries who have come in, who ask to come and see the *Doctor Who* set. One of the new Board of Governors, PD James, the rather famous novelist, came over just before she was about to enter the Board, and asked specifically to come to the studio and insisted on meeting the actor who played the Kandy Man!

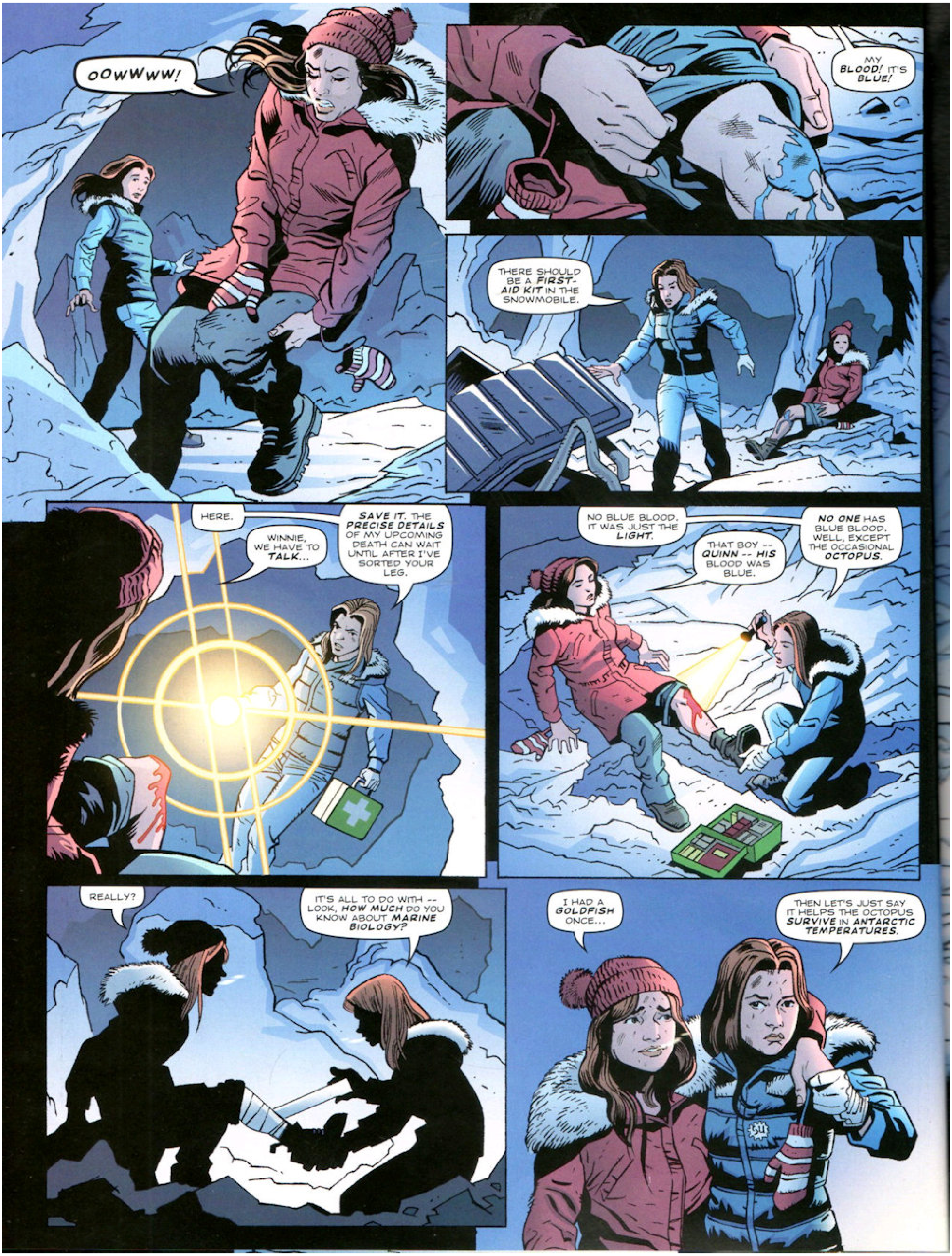
"Then there's the merchandise... I mean, I have – it sounds horrid to say 'a finger in the pie,' but I have contact with so many areas of this organisation, that's what I'll take away from it, and it means continued contact."

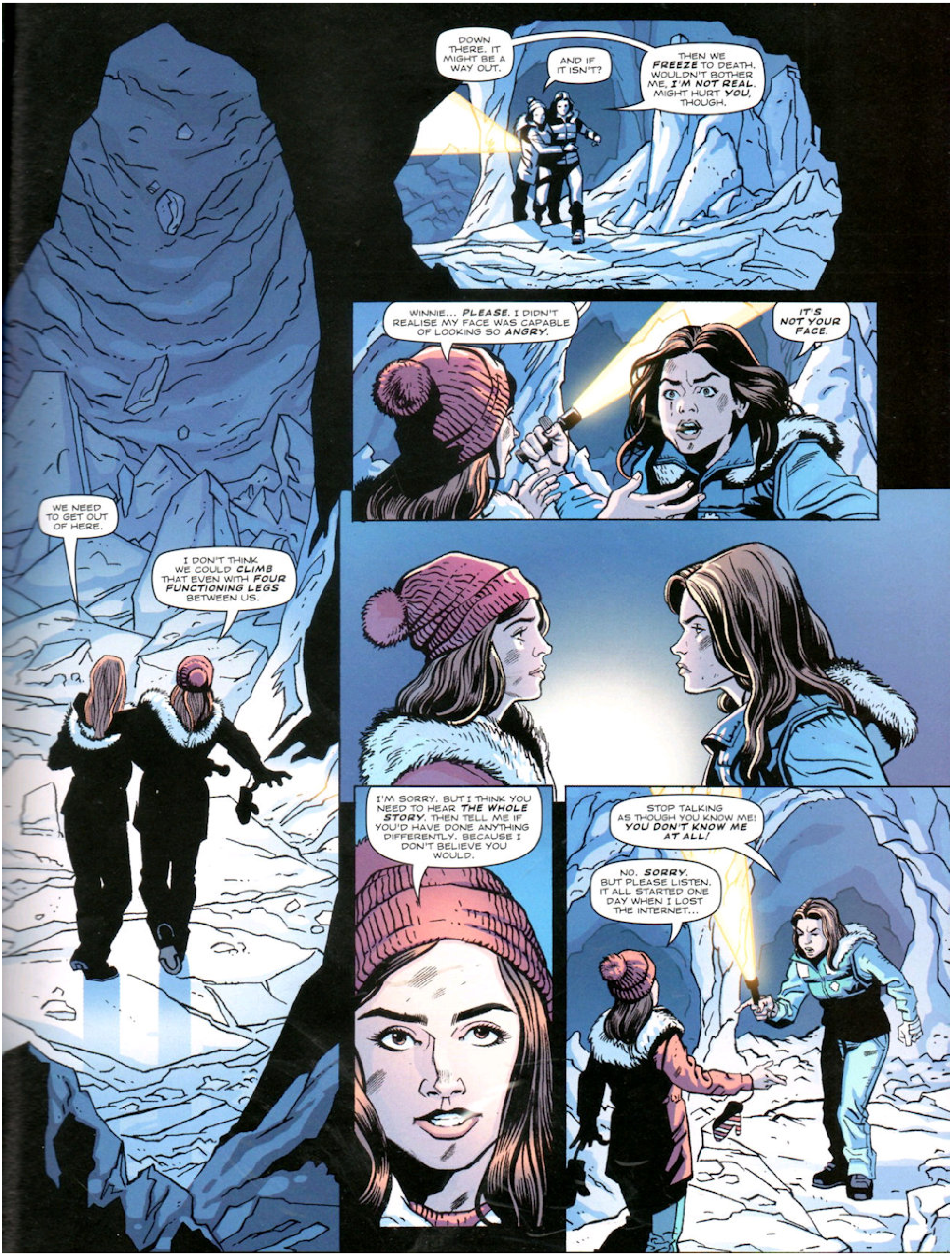
M: What would you most like to be doing if you weren't producing *Doctor Who*?
"My next project, which must remain confidential I'm afraid, is what I really want to do next."

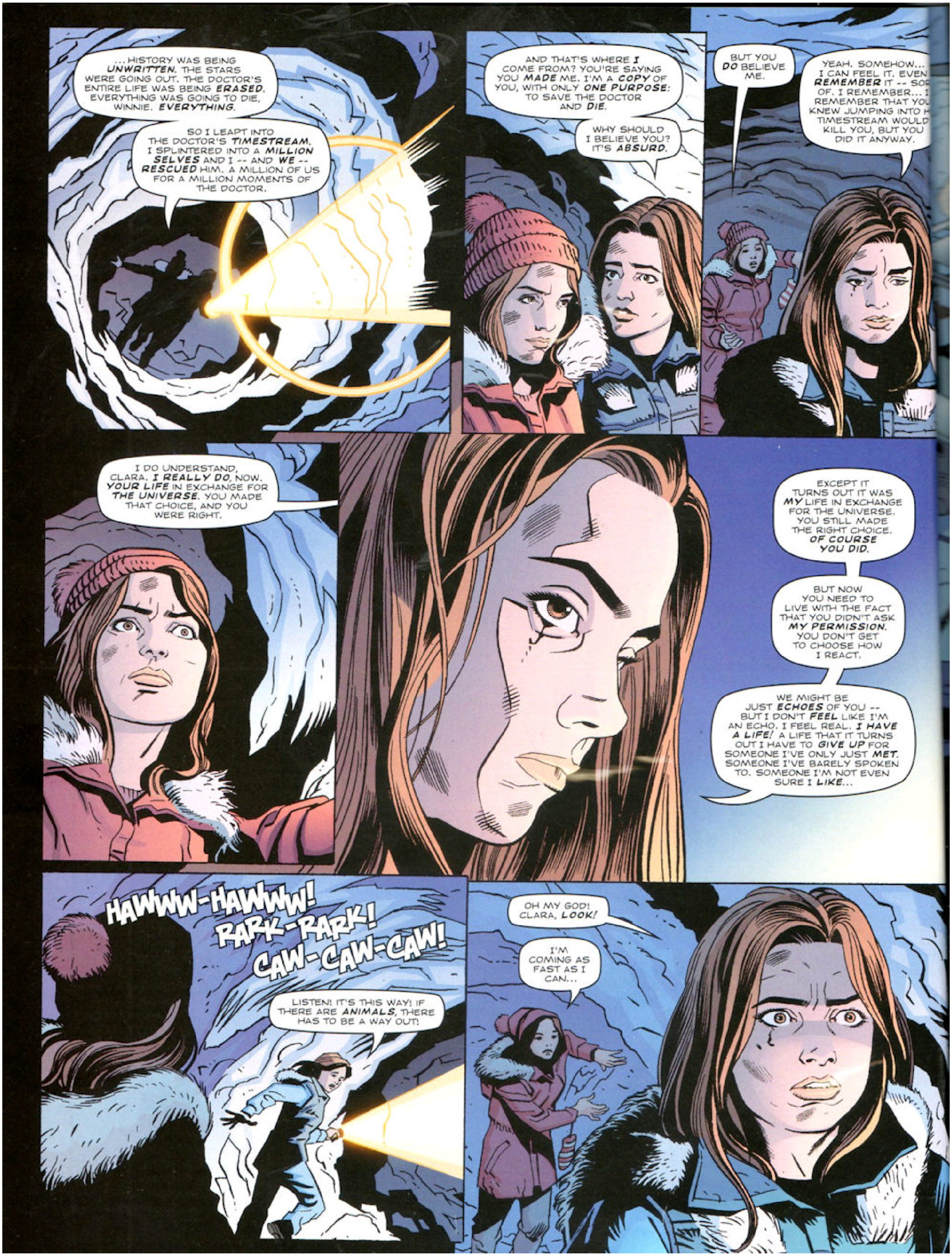
M: But if you could work on *Doctor Who*, but not as its producer...
"Oh, I wouldn't want to do anything else. No, no. When I leave, I shall watch it with *great* affection, and be fascinated with the progress, and try not to have any sort of critical eye – although deep down I'll be, 'I wouldn't have done that!' But, no, I wouldn't want to be involved in any other capacity, no. I've enjoyed it too much. And I'd like to end with, on the whole, a grab-bag of wonderful memories." DWM

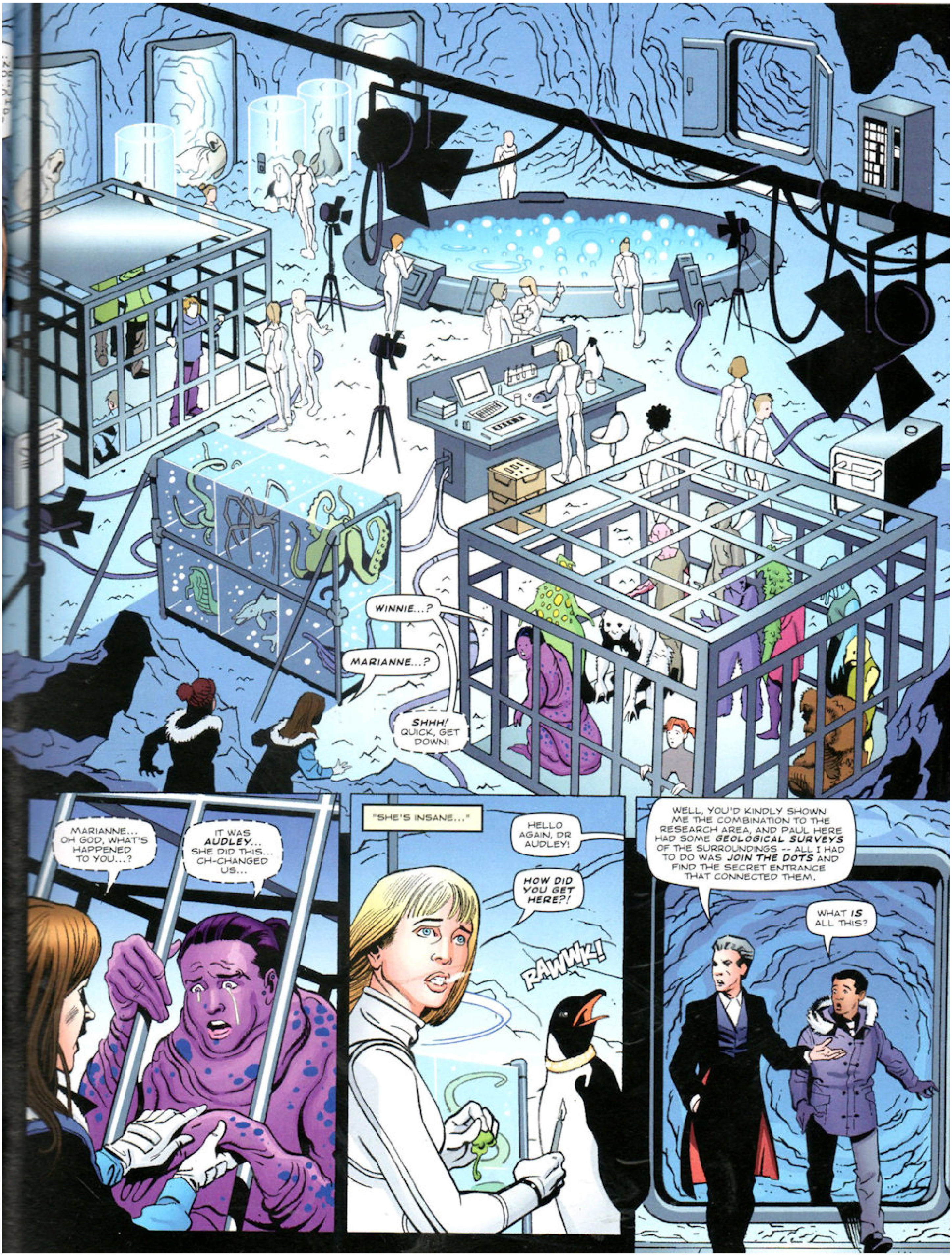

CLARA...?
CLARA!
CLARA, WAKE UP!
WH-WHAT HAPPENED...?
THE ICE CRACKED. WE FELL DOWN HERE. MY FAULT, I WASN'T LOOKING WHERE I WAS GOING.
NO, ACTUALLY, YOUR FAULT. FOR WHATEVER IT WAS YOU DID IN THE PAST THAT MEANS I'M GOING TO DIE.
I'M SORRY.
I DIDN'T KNOW IT WOULD BE LIKE THIS. THE DOCTOR -- HE SAW THEM DIE, SOME OF THEM. DYING, AS THEY SAVED HIM. I TRY NOT TO THINK ABOUT THAT.
ACTUALLY, I TRY NOT TO THINK OF THEM AT ALL. BECAUSE SOMETIMES I THINK I CAN FEEL THEM DIE. I CAN'T BEAR THAT I DID THAT TO THEM.
TO "THEM"?
TO YOU. TO ALL THE YOUS.

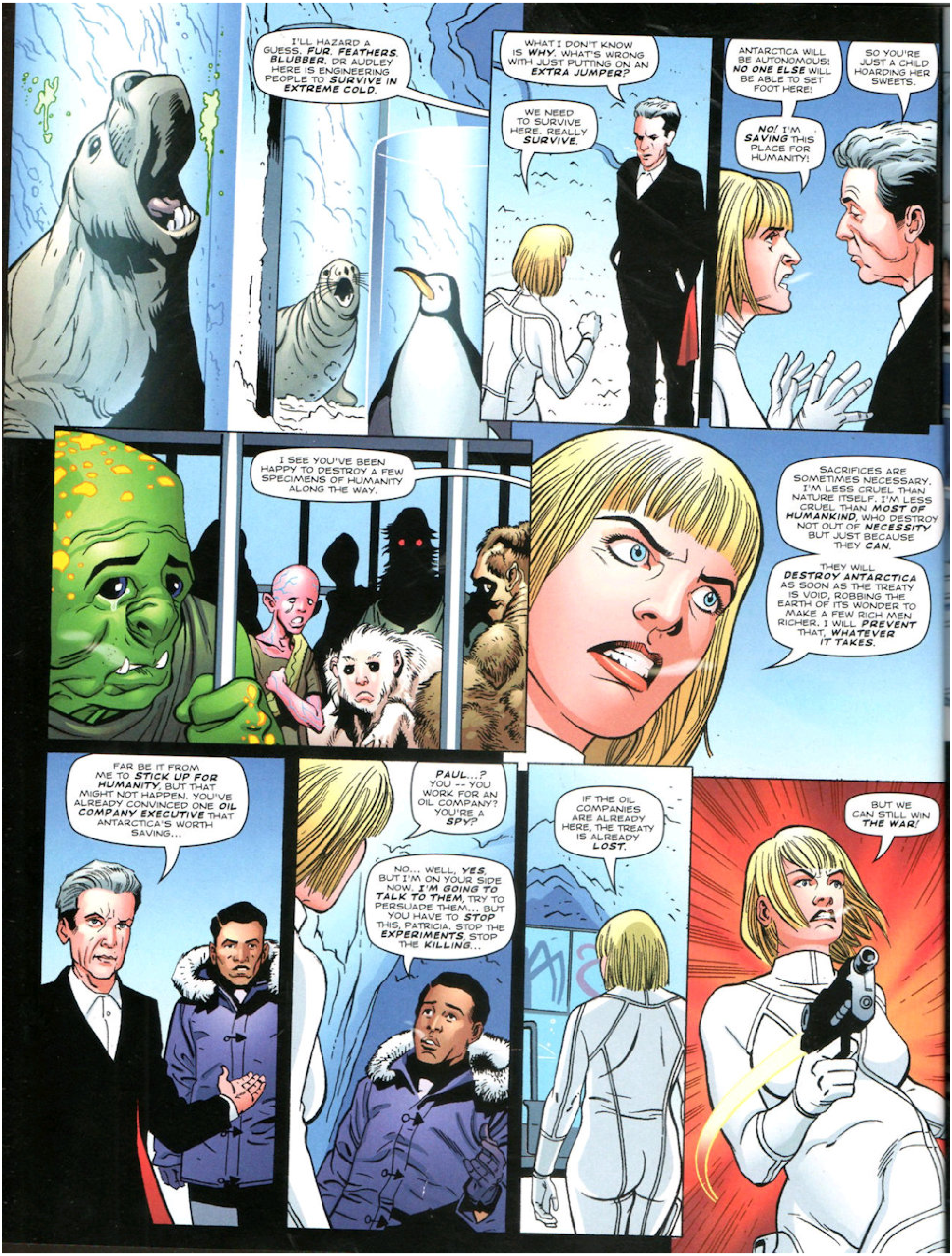

I THINK YOU'D ETTER TELL ME EVERYTHING.
HONESTLY? THAT'D BE A RELIEF.
YOU KNOW THAT THE ANTARCTIC TREATY IS UP FOR RENEWAL THIS YEAR. BUT DID YOU KNOW THERE'S AN ESTIMATED 200 BILLION BARRELS OF OIL UNDER THE ICE?
"I WORK FOR OPHION OIL. THEY SENT ME IN UNDERCOVER WHEN THE UNIVERSITY WAS BUILT.
"THEY'RE PLANNING TO USE THIS PLACE AS THEIR HEADQUARTERS WHEN DRILLING BEGINS."
DON'T YOU MEAN IF DRILLING BEGINS?
OPHION IS RUTHLESS. THEY'LL SWING IT SOMEHOW. WHETHER I HELP THEM OR NOT.
AND I DON'T WANT TO. I'VE GROWN TO LOVE THIS PLACE, DOCTOR.
SO STOP HELPING THEM. EASY.
EASY IF YOU'RE NOT A COWARD.
OKAY, WE'LL START WITH BABY STEPS. TELL ME ABOUT THE GEOGRAPHY AROUND HERE. YOU MUST KNOW IT PRETTY WELL, WHAT WITH BEING A SPY AND ALL.
WHAT'S THIS?
SUSPECTED ICE CAVERNS.
ICE CAVERNS? WELL, THAT PRACTICALLY SCREAMS "SECRET UNDERGROUND LAIR". WHAT ARE WE WAITING FOR...?
9

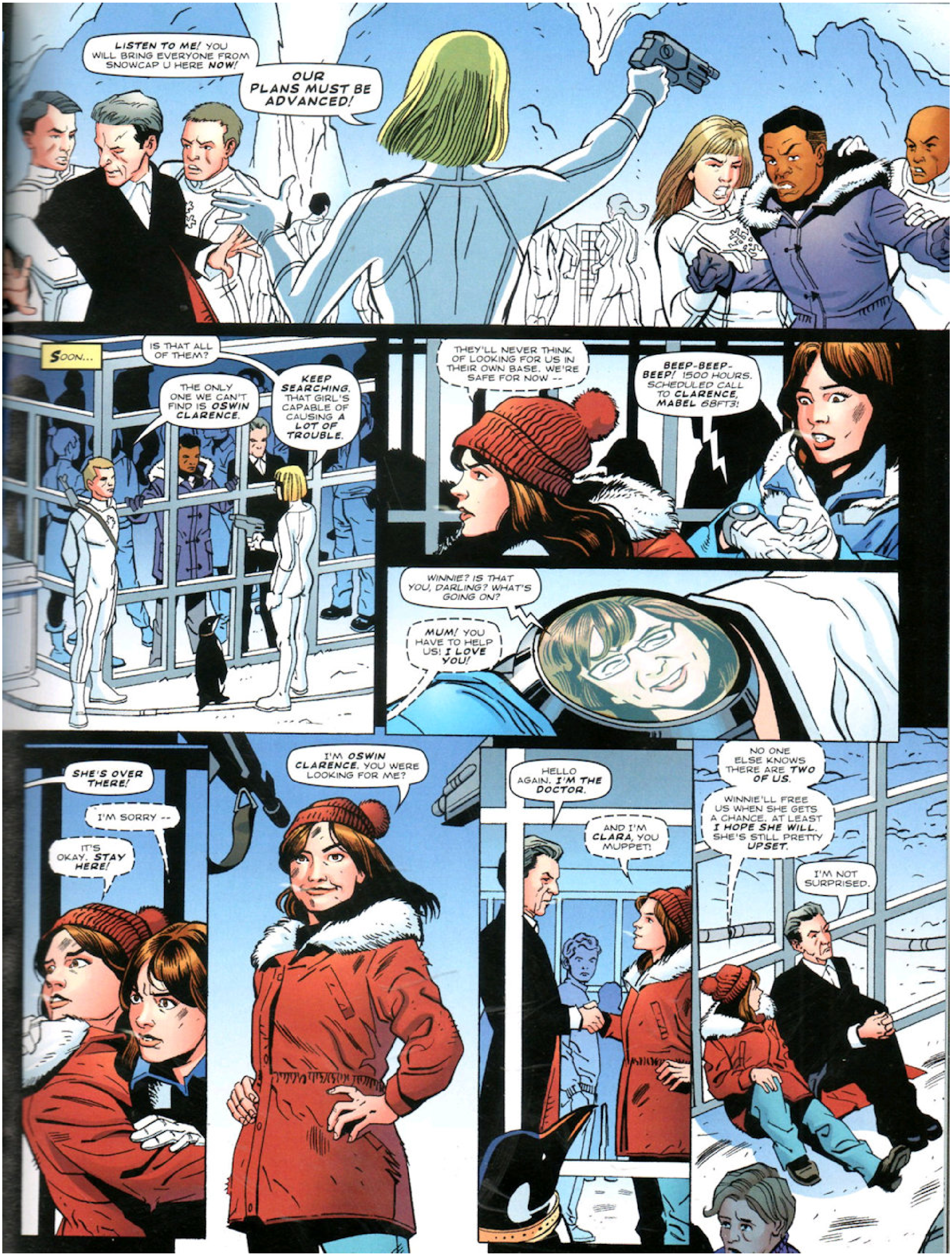

OOWWWW!
MY BLOOD! IT'S BLUE!
THERE SHOULD BE A FIRST-AID KIT IN THE SNOWMOBILE.
HERE.
WINNIE, WE HAVE TO TALK...
SAVE IT. THE PRECISE DETAILS OF MY UPCOMING DEATH CAN WAIT UNTIL AFTER I'VE SORTED YOUR LEG.
NO BLUE BLOOD. IT WAS JUST THE LIGHT.
THAT BOY -- QUINN -- HIS BLOOD WAS BLUE.
NO ONE HAS BLUE BLOOD. WELL, EXCEPT THE OCCASIONAL OCTOPUS.
REALLY?
IT'S ALL TO DO WITH -- LOOK, HOW MUCH DO YOU KNOW ABOUT MARINE BIOLOGY?
I HAD A GOLDFISH ONCE...
THEN LET'S JUST SAY IT HELPS THE OCTOPUS SURVIVE IN ANTARCTIC TEMPERATURES.

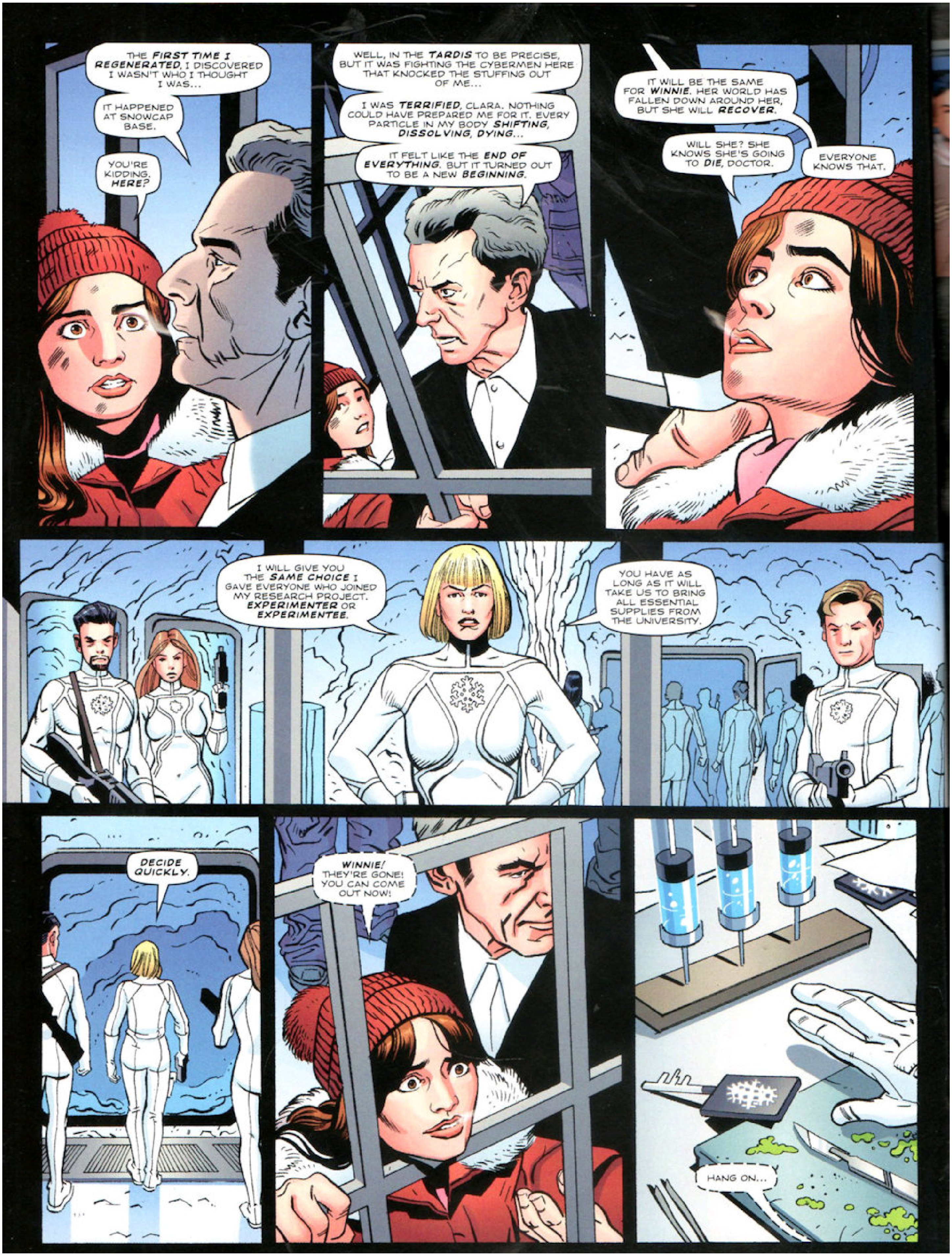

WE NEED TO GET OUT OF HERE.
I DON'T THINK WE COULD **CLIMB** THAT EVEN WITH **FOUR FUNCTIONING LEGS** BETWEEN US.
DOWN THERE. IT MIGHT BE A WAY OUT.
AND IF IT ISN'T?
THEN WE **FREEZE** TO DEATH. WOULDN'T BOTHER ME, **I'M NOT REAL.** MIGHT HURT **YOU,** THOUGH.
WINNIE... **PLEASE.** I DIDN'T REALISE MY FACE WAS CAPABLE OF LOOKING SO **ANGRY.**
IT'S NOT YOUR FACE.
I'M SORRY. BUT I THINK YOU NEED TO HEAR **THE WHOLE STORY.** THEN TELL ME IF YOU'D HAVE DONE ANYTHING DIFFERENTLY. BECAUSE I DON'T BELIEVE YOU WOULD.
STOP TALKING AS THOUGH YOU KNOW ME! **YOU DON'T KNOW ME AT ALL!**
NO. **SORRY.** BUT PLEASE LISTEN. IT ALL STARTED ONE DAY WHEN I LOST THE INTERNET...

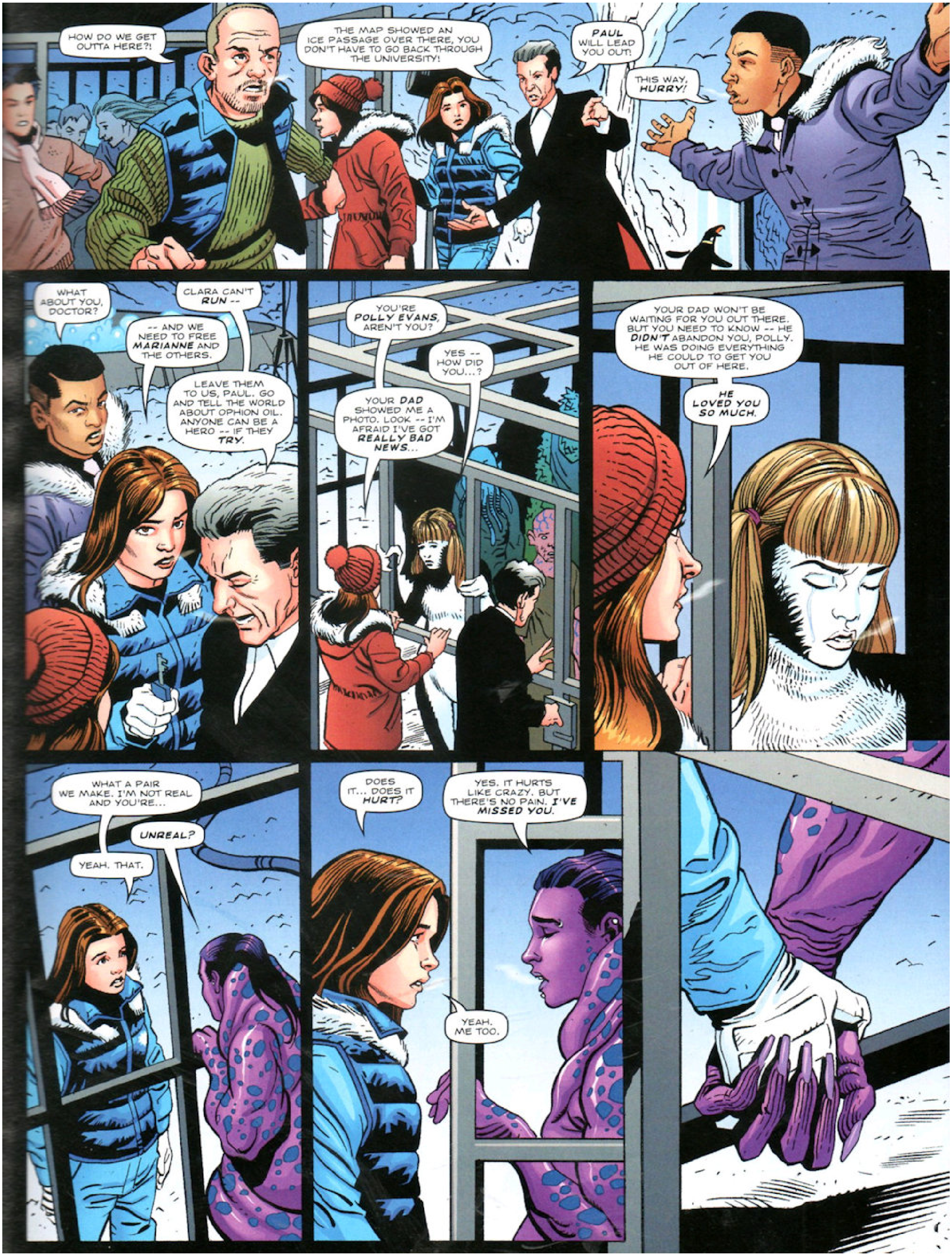

...HISTORY WAS BEING **UNWRITTEN**. THE STARS WERE GOING OUT. THE DOCTOR'S ENTIRE LIFE WAS BEING **ERASED**. EVERYTHING WAS GOING TO DIE, WINNIE. **EVERYTHING**.
SO I LEAPT INTO THE DOCTOR'S **TIMESTREAM**. I SPLINTERED INTO A **MILLION SELVES** AND I -- AND **WE** -- **RESCUED** HIM. A MILLION OF US FOR A MILLION MOMENTS OF THE DOCTOR.
AND THAT'S WHERE **I** COME FROM? YOU'RE SAYING YOU **MADE** ME. I'M A **COPY** OF YOU, WITH ONLY **ONE PURPOSE**: TO SAVE THE DOCTOR AND **DIE**.
WHY SHOULD I BELIEVE YOU? IT'S **ABSURD**.
BUT YOU **DO** BELIEVE ME.
YEAH. SOMEHOW... I CAN FEEL IT. EVEN **REMEMBER** IT -- SO OF. I REMEMBER... I REMEMBER THAT YOU KNEW JUMPING INTO TIMESTREAM WOULD KILL YOU, BUT YOU DID IT ANYWAY.
I DO UNDERSTAND, CLARA. **I REALLY DO**, NOW. **YOUR LIFE** IN EXCHANGE FOR **THE UNIVERSE**. YOU MADE THAT CHOICE, AND YOU WERE RIGHT.
EXCEPT IT TURNS OUT IT WAS **MY** LIFE IN EXCHANGE FOR THE UNIVERSE. YOU STILL MADE THE RIGHT CHOICE. **OF COURSE YOU DID.**
BUT NOW YOU NEED TO LIVE WITH THE FACT THAT YOU DIDN'T ASK **MY PERMISSION**. YOU DON'T GET TO CHOOSE HOW I REACT.
WE MIGHT BE JUST **ECHOES** OF YOU -- BUT I DON'T **FEEL** LIKE I'M AN ECHO. I FEEL REAL. **I HAVE A LIFE!** A LIFE THAT IT TURNS OUT I HAVE TO **GIVE UP** FOR SOMEONE I'VE ONLY JUST **MET**. SOMEONE I'VE BARELY SPOKEN TO. SOMEONE I'M NOT EVEN SURE I **LIKE**...
HAWWW-HAWWW! RARK-RARK! CAW-CAW-CAW!
LISTEN! IT'S THIS WAY! IF THERE ARE **ANIMALS**, THERE HAS TO BE A WAY OUT!
OH MY GOD! CLARA, **LOOK!**
I'M COMING AS FAST AS I CAN...

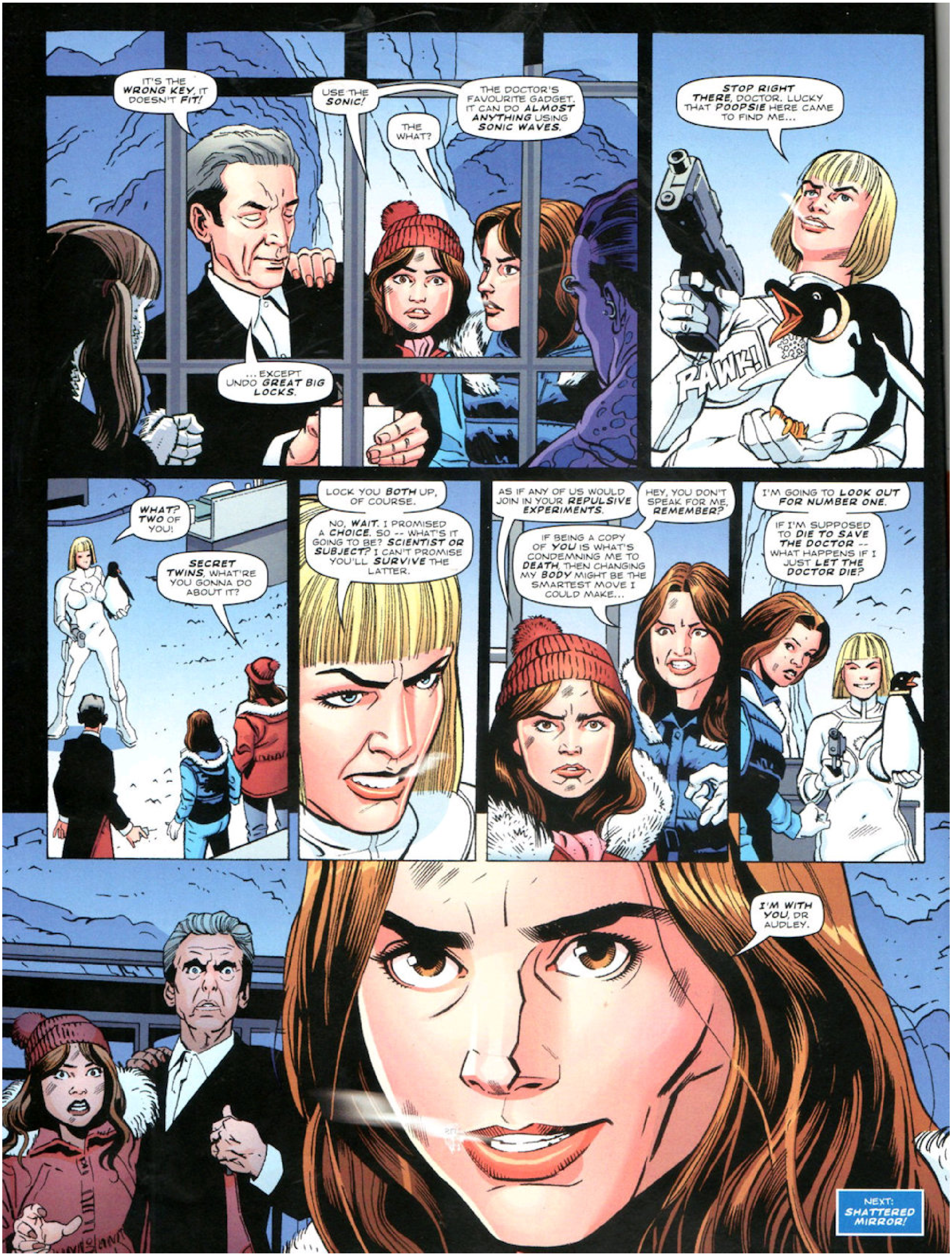

WINNIE...?
MARIANNE...?
SHHH! QUICK, GET DOWN!
MARIANNE... OH GOD, WHAT'S HAPPENED TO YOU...?
IT WAS **AUDLEY...** SHE DID THIS... CH-CHANGED US...
"SHE'S INSANE..."
HELLO AGAIN, DR AUDLEY!
HOW DID YOU GET HERE?!
RAWWK!
WELL, YOU'D KINDLY SHOWN ME THE COMBINATION TO THE RESEARCH AREA, AND PAUL HERE HAD SOME **GEOLOGICAL SURVEYS** OF THE SURROUNDINGS -- ALL I HAD TO DO WAS **JOIN THE DOTS** AND FIND THE SECRET ENTRANCE THAT CONNECTED THEM.
WHAT **IS** ALL THIS?


I'LL HAZARD A GUESS. FUR. FEATHERS. BLUBBER. DR AUDLEY HERE IS ENGINEERING PEOPLE TO SURVIVE IN EXTREME COLD.
WHAT I DON'T KNOW IS WHY. WHAT'S WRONG WITH JUST PUTTING ON AN EXTRA JUMPER?
WE NEED TO SURVIVE HERE. REALLY SURVIVE.
ANTARCTICA WILL BE AUTONOMOUS! NO ONE ELSE WILL BE ABLE TO SET FOOT HERE!
NO! I'M SAVING THIS PLACE FOR HUMANITY!
SO YOU'RE JUST A CHILD HOARDING HER SWEETS.
I SEE YOU'VE BEEN HAPPY TO DESTROY A FEW SPECIMENS OF HUMANITY ALONG THE WAY.
SACRIFICES ARE SOMETIMES NECESSARY. I'M LESS CRUEL THAN NATURE ITSELF. I'M LESS CRUEL THAN MOST OF HUMANKIND, WHO DESTROY NOT OUT OF NECESSITY BUT JUST BECAUSE THEY CAN.
THEY WILL DESTROY ANTARCTICA AS SOON AS THE TREATY IS VOID, ROBBING THE EARTH OF ITS WONDER TO MAKE A FEW RICH MEN RICHER. I WILL PREVENT THAT, WHATEVER IT TAKES.
FAR BE IT FROM ME TO STICK UP FOR HUMANITY, BUT THAT MIGHT NOT HAPPEN. YOU'VE ALREADY CONVINCED ONE OIL COMPANY EXECUTIVE THAT ANTARCTICA'S WORTH SAVING...
PAUL...? YOU -- YOU WORK FOR AN OIL COMPANY? YOU'RE A SPY?
NO... WELL, YES, BUT I'M ON YOUR SIDE NOW. I'M GOING TO TALK TO THEM, TRY TO PERSUADE THEM... BUT YOU HAVE TO STOP THIS, PATRICIA. STOP THE EXPERIMENTS, STOP THE KILLING...
IF THE OIL COMPANIES ARE ALREADY HERE, THE TREATY IS ALREADY LOST.
BUT WE CAN STILL WIN THE WAR!


LISTEN TO ME! YOU WILL BRING EVERYONE FROM SNOWCAP U HERE NOW!
OUR PLANS MUST BE ADVANCED!
SOON...
IS THAT ALL OF THEM?
THE ONLY ONE WE CAN'T FIND IS OSWIN CLARENCE.
KEEP SEARCHING. THAT GIRL'S CAPABLE OF CAUSING A LOT OF TROUBLE.
THEY'LL NEVER THINK OF LOOKING FOR US IN THEIR OWN BASE. WE'RE SAFE FOR NOW --
BEEP-BEEP-BEEP! 1500 HOURS. SCHEDULED CALL TO CLARENCE, MABEL 68FT3!
WINNIE? IS THAT YOU, DARLING? WHAT'S GOING ON?
MUM! YOU HAVE TO HELP US! I LOVE YOU!
SHE'S OVER THERE!
I'M SORRY --
IT'S OKAY. STAY HERE!
I'M OSWIN CLARENCE. YOU WERE LOOKING FOR ME?
HELLO AGAIN. I'M THE DOCTOR.
AND I'M CLARA, YOU MUPPET!
NO ONE ELSE KNOWS THERE ARE TWO OF US.
WINNIE'LL FREE US WHEN SHE GETS A CHANCE. AT LEAST I HOPE SHE WILL. SHE'S STILL PRETTY UPSET.
I'M NOT SURPRISED.


THE **FIRST TIME I REGENERATED**, I DISCOVERED I WASN'T WHO I THOUGHT I WAS...
IT HAPPENED AT SNOWCAP BASE.
YOU'RE KIDDING. **HERE?**
WELL, IN THE **TARDIS** TO BE PRECISE, BUT IT WAS FIGHTING THE CYBERMEN HERE THAT KNOCKED THE STUFFING OUT OF ME...
I WAS **TERRIFIED**, CLARA. NOTHING COULD HAVE PREPARED ME FOR IT. EVERY PARTICLE IN MY BODY **SHIFTING, DISSOLVING, DYING**...
IT FELT LIKE THE **END OF EVERYTHING**. BUT IT TURNED OUT TO BE A NEW **BEGINNING**.
IT WILL BE THE SAME FOR **WINNIE**. HER WORLD HAS FALLEN DOWN AROUND HER, BUT SHE WILL **RECOVER**.
WILL SHE? SHE KNOWS SHE'S GOING TO **DIE**, DOCTOR.
EVERYONE KNOWS THAT.
I WILL GIVE YOU THE **SAME CHOICE** I GAVE EVERYONE WHO JOINED MY RESEARCH PROJECT. **EXPERIMENTER** OR **EXPERIMENTEE**.
YOU HAVE AS LONG AS IT WILL TAKE US TO BRING ALL ESSENTIAL SUPPLIES FROM THE UNIVERSITY.
DECIDE QUICKLY.
WINNIE! THEY'RE GONE! YOU CAN COME OUT NOW!
HANG ON...


HOW DO WE GET OUTTA HERE?!
THE MAP SHOWED AN ICE PASSAGE OVER THERE, YOU DON'T HAVE TO GO BACK THROUGH THE UNIVERSITY!
PAUL WILL LEAD YOU OUT!
THIS WAY, HURRY!
WHAT ABOUT YOU, DOCTOR?
CLARA CAN'T RUN --
-- AND WE NEED TO FREE MARIANNE AND THE OTHERS.
LEAVE THEM TO US, PAUL. GO AND TELL THE WORLD ABOUT OPHION OIL. ANYONE CAN BE A HERO -- IF THEY TRY.
YOU'RE POLLY EVANS, AREN'T YOU?
YES -- HOW DID YOU...?
YOUR DAD SHOWED ME A PHOTO. LOOK -- I'M AFRAID I'VE GOT REALLY BAD NEWS...
YOUR DAD WON'T BE WAITING FOR YOU OUT THERE. BUT YOU NEED TO KNOW -- HE DIDN'T ABANDON YOU, POLLY. HE WAS DOING EVERYTHING HE COULD TO GET YOU OUT OF HERE.
HE LOVED YOU SO MUCH.
WHAT A PAIR WE MAKE. I'M NOT REAL AND YOU'RE...
UNREAL?
YEAH. THAT.
DOES IT... DOES IT HURT?
YES. IT HURTS LIKE CRAZY. BUT THERE'S NO PAIN. I'VE MISSED YOU.
YEAH. ME TOO.


IT'S THE WRONG KEY, IT DOESN'T FIT!
USE THE SONIC!
THE WHAT?
THE DOCTOR'S FAVOURITE GADGET. IT CAN DO ALMOST ANYTHING USING SONIC WAVES.
... EXCEPT UNDO GREAT BIG LOCKS.
STOP RIGHT THERE, DOCTOR. LUCKY THAT POOPSIE HERE CAME TO FIND ME...
RAWK!
WHAT? TWO OF YOU!
SECRET TWINS, WHAT'RE YOU GONNA DO ABOUT IT?
LOCK YOU BOTH UP, OF COURSE.
NO, WAIT. I PROMISED A CHOICE. SO -- WHAT'S IT GOING TO BE? SCIENTIST OR SUBJECT? I CAN'T PROMISE YOU'LL SURVIVE THE LATTER.
AS IF ANY OF US WOULD JOIN IN YOUR REPULSIVE EXPERIMENTS.
HEY, YOU DON'T SPEAK FOR ME, REMEMBER?
IF BEING A COPY OF YOU IS WHAT'S CONDEMNING ME TO DEATH, THEN CHANGING MY BODY MIGHT BE THE SMARTEST MOVE I COULD MAKE...
I'M GOING TO LOOK OUT FOR NUMBER ONE.
IF I'M SUPPOSED TO DIE TO SAVE THE DOCTOR -- WHAT HAPPENS IF I JUST LET THE DOCTOR DIE?
I'M WITH YOU, DR AUDLEY.
NEXT: SHATTERED MIRROR!

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

The new recruits!

The fact that *Doctor Who* is more popular than ever means that there are a lot of new fans wanting to join in. Which is a good thing, isn't it...?

BY **JACQUELINE RAYNER**

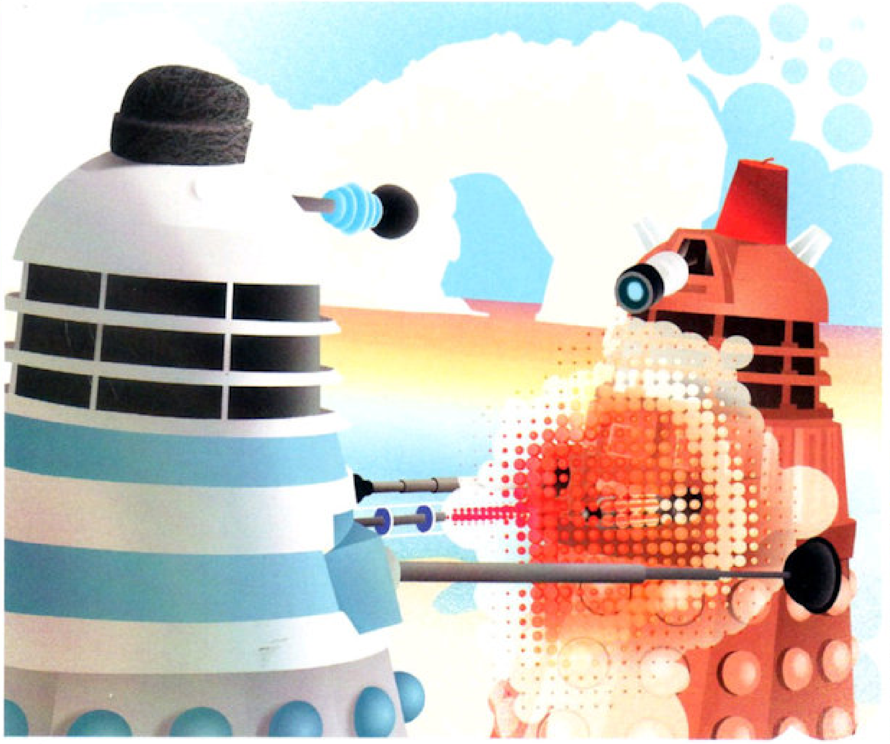


ILLUSTRATION: **BEN MORRIS**

> 'How many of you can get the titles of all seven episodes of the first Dalek story correct, and in the right order? I can't – even after looking them up!'

Husband and I have reached *The Curse of Fenric* in our watchthrough. This story is especially dear to husband's heart, as a lot of it was recorded in Lulworth Cove – only a few minutes' walk from his childhood home in Lulworth. In fact, as his dad was the vicar of Lulworth, we have worked out that if his family hadn't moved away to Bournemouth in the early 1980s, and if the production team had chosen to record all of the rest of the story in the surrounding area (in other words, recording in the nearest church instead of going to one in Kent instead), his dad would have been Nicholas Parsons! Although there is a slight possibility that our logic may be faulty in some way.

Speaking of Bournemouth, by the time you read this, AFC Bournemouth should be in the Premier League! (This is something to do with football, for those ignorant of such things.) At the time of writing, it would take some other club winning a match by 19 goals to prevent this happening, husband has patiently explained to me. This means there may be an influx of new Bournemouth fans coming to matches, and so probably means it will be more difficult for him to get tickets.

Okay, so I can understand why that could be annoying. There are only a finite number of tickets, so it's possible that new fans may oust old fans. These undeserving Johnny-come-latelys haven't served their apprenticeships – they've just waltzed in to grab the glory! And there's always something exciting about being there right at the start of something, before it's become fashionable. In the 1980s, it was clear to me that (a) having bought The Pet Shop Boys' first UK single, which only reached Number 116 in the chart, and (b) having watched – and publicly praised! – the first episode of *Red Dwarf* on its initial broadcast, did in fact make me superior to people who only discovered those soon-to-be-incredibly-popular things later on. Of course, it was much more fun when other people had discovered those things too, as it meant that I had people to share them with.

There have been tiny whispers of these things in the world of *Doctor Who* in the last ten years – although not, I'm sure, from the lovely readers of **DWM**. How people who discovered the show only after it became a huge success aren't 'real' fans, like those of us who kept the faith through what have become known as 'the wilderness years'. That girls who came to watch *Doctor Who* because of its drop-dead gorgeous leading man aren't real fans. That unless you can recite the names of all the companions (as the Seventh Doctor apparently does in *The Curse of Fenric* – if only we could hear that in full we'd know once and for all if Sara Kingdom counts) and know all the individual episode titles for Hartnell stories you're not a real fan.

Such talk is, of course, all rubbish. If you like something enough to self-identify as a fan, then no-one has the right to tell you you're not. I mean, how many of you can always get the titles of all seven episodes of the first Dalek story correct, and in the right order? I can't do it, even after looking them up just five seconds ago.

Unlike with AFC Bournemouth, there aren't a restricted number of tickets to watch *Doctor Who*. The influx of a bunch of new fans shouldn't detract from anyone else's fandom. And surely sharing things as fans together is always a lot more fun than being solitary.

The idea that some people can 'police' what others are allowed to like is something I've come across recently with my children. There are certain things that eight-year-old boys are not permitted to like, either because they're considered 'girly' or because they're 'babyish'. One Direction? Nooooo! *Frozen*? Nooooo! Cartoons that don't feature Jedi or superheroes? With a few exceptions, nooooooo! (Thankfully *Doctor Who* does not, as yet, feature in these unwritten laws.) No-one is quite sure who's setting the agenda, but an agenda has definitely been set. But I think that's rather sad. It makes me unhappy that peer pressure strikes this early in life. It's sad that negative peer pressure is ever a thing, but for young children, capable of such wholehearted and uncynical enthusiasms, it's particularly regrettable.

If someone starts liking the same thing you do, welcome them. If you like something wonderful, then share it with others. If someone likes something you don't – just let them get on with it. That would be nice, wouldn't it?

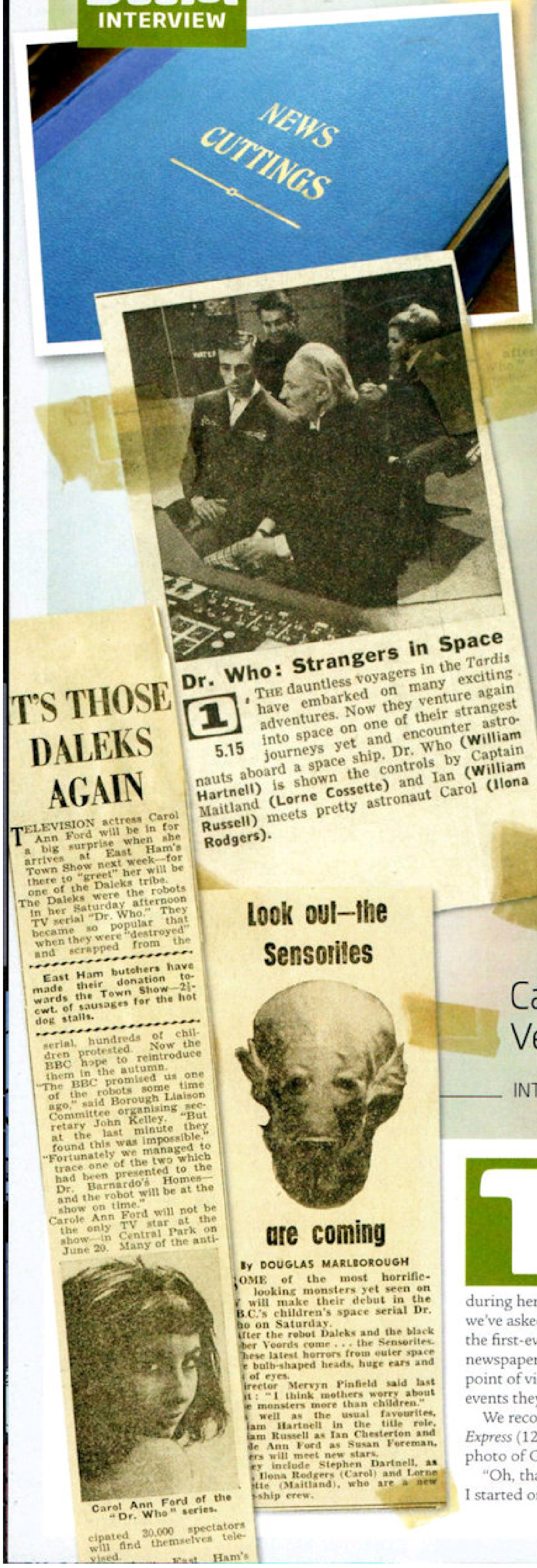
(By the way, it's *The Dead Planet*, *The Survivors*, *The Escape*, *The Ambush*, *The Expedition*, *The Ordeal*, *The Rescue*. And by the time I've finished typing this sentence, I'll have forgotten that again...) **DWM**

HAVE I GOT NEWS FOR WHO!

PART TWO

Carole Ann Ford completes her tour through Verity Lambert's *Doctor Who* scrapbooks…

INTERVIEW BY **GRAHAM KIBBLE-WHITE** | PHOTOGRAPHY BY **TONY WHITMORE**


NEWS CUTTINGS

Dr. Who: Strangers in Space

1

5.15

THE dauntless voyagers in the *Tardis* have embarked on many exciting adventures. Now they venture again into space on one of their strangest journeys yet and encounter astronauts aboard a space ship. Dr. Who (**William Hartnell**) is shown the controls by Captain Maitland (**Lorne Cossette**) and Ian (**William Russell**) meets pretty astronaut Carol (**Ilona Rodgers**).

T'S THOSE DALEKS AGAIN

TELEVISION actress Carol Ann Ford will be in for a big surprise when she arrives at East Ham's Town Show next week—for there to "greet" her will be one of the Daleks tribe.

The Daleks were the robots in her Saturday afternoon TV serial "Dr. Who." They became so popular that when they were "destroyed" and scrapped from the

East Ham butchers have made their donation towards the Town Show—2¼-cwt. of sausages for the hot dog stalls.

serial, hundreds of children protested. Now the BBC hope to reintroduce them in the autumn.

"The BBC promised us one of the robots some time ago," said Borough Liaison Committee organising secretary John Kelley. "But at the last minute they found this was impossible."

"Fortunately we managed to trace one of the two which had been presented to the Dr. Barnardo's Homes—and the robot will be at the show on time."

Carole Ann Ford will not be the only TV star at the show—in Central Park on June 20. Many of the anticipated 30,000 spectators will find themselves televised.

Carol Ann Ford of the "Dr. Who" series.

East Ham's

Look out—the Sensorites are coming

By DOUGLAS MARLBOROUGH

OME of the most horrific-looking monsters yet seen on will make their debut in the B.C.'s children's space serial Dr. ho on Saturday.

fter the robot Daleks and the black ber Voords come . . . the Sensorites. hese latest horrors from outer space e bulb-shaped heads, huge ears and of eyes.

rector Mervyn Pinfield said last t: "I think mothers worry about e monsters more than children."

well as the usual favourites, iam Hartnell in the title role, iam Russell as Ian Chesterton and de Ann Ford as Susan Foreman, ers will meet new stars.

ey include Stephen Dartnell, as Ilona Rodgers (Carol) and Lorne ette (Maitland), who are a new -ship crew.

The story so far: **DWM** is spending an afternoon in Carole Ann Ford's unfathomably large North London home. Having been loaned eight scrapbooks maintained by Verity Lambert during her stint as *Doctor Who*'s founding producer, we've asked the actress who played Susan Foreman, the first-ever companion, to guide us through the newspaper clippings contained therein from the point of view of someone who actually *lived* the events they delineate.

We recommence with a short item in the *Stratford Express* (12 June 1964) which is illustrated by a photo of Carole sporting shoulder-length hair.

"Oh, that's a very old one. That's long before I started on *Doctor Who*. When they asked me to come and talk about it I had very long dark hair. I had to cut it all off. I felt for Claudia Grant who played me in *An Adventure in Space and Time [the 2013 drama about the creation of Doctor Who, and the deterioration of William Hartnell's health during his time on the show –Ed]*. Exactly the same thing happened to her. She had long hair and had to cut it off."

DWM ventures the opinion that the physical similarity between the two actresses was startling.

"Do you think so? Hmm."

But what did Carole make of the drama?

"I loved it. I've seen it a few times and on every occasion it makes me very emotional. About Bill. Luckily I didn't see him like that – when he was losing it. I mean, he had the odd fluff, some very funny ones – sometimes I used to think he was doing it on purpose because he had a huge sense of humour and he was very naughty."

QUICK, NURSE!

There's A Thing From Outer Space

★

You'd probably need assistance fro two charming nurses if you encount creature like the one seen left.

"The Nurses" is a new film serie ning on B.B.C. television next T (June 25). The series tells of the li and work of the nurses who staff a can hospital.

The two you see above are Shirl and Zina Bethune.

Sensorites, fearsome creatures

One Venus to another!

Several clippings pertaining to *The Sensorites* brings the discussion on to the limitations of Susan's character. "They did bring in the telepathic communication thing in that one. But in the beginning I was supposed to be *incredibly* fit, which I was! I was a dancer, I had been an acrobat, I rode horses, swam... I could have done so much for them had they written it for me. They said I was going to be a combination of an *Avengers* girl and Julie Christie's character in [1961 sci-fi drama] *A For Andromeda*. I can see why they got rid of all that, because it wouldn't have been so easy for Susan to get captured. I would have been able to fight my way out of things and call for my grandfather telepathically. I can see all that. But it made it so much less interesting to do."

It's obvious Carole feels that playing Susan stymied what could have been an eclectic and highly successful career. "In the beginning I was very resentful about that, because I had been doing so well just before *Doctor Who*. I was what they called a 'hot property'! Ha ha! Once I was known for being Susan, everything else disappeared. I was desperate to work, I'd say, 'I don't want a lead in something necessarily. Give me a nice cameo'. They'd say, 'No, you're too well known, you'd stand out.' So thank God for theatre. I was doing some lovely, juicy stuff on stage."

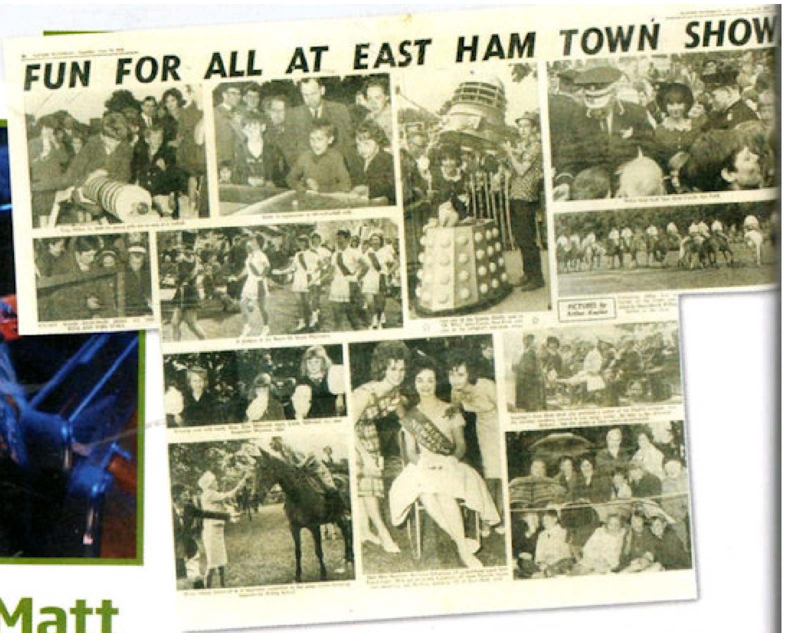
Over the years, that resentment has faded. "I got over that," says Carole. "If you can't beat 'em, join 'em. You know, I'm very proud to have done *Doctor Who*." As she points out, not many people still get recognition and interest in a role they played five decades on. "I never dreamed that ►

"I was a dancer, I had been an acrobat, I rode horses, swam... I could have done so much."

Carole Ann Ford

VERITY LAMBERT'S SCRAPBOOKS

Carole is greeted by adoring fans at the Albert Hall's *Doctor Who* Prom in 2013.


FUN FOR ALL AT EAST HAM TOWN SHOW

"I longed to go up to Matt Smith and say, 'Grandfather!' That would have been funny."

◄ that would happen and I'm amazed now that it's still happening."

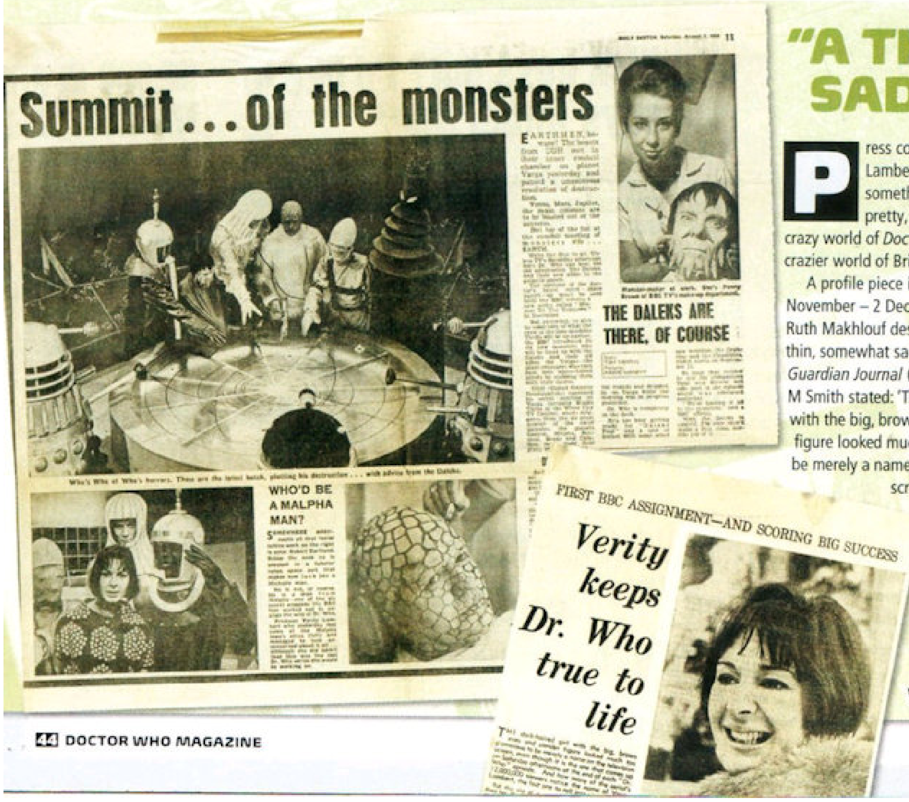
One of the most powerful manifestations of that, she says, is when she appeared on stage as part of the *Doctor Who* Prom at the Albert Hall in 2013. "I wasn't introduced and I wasn't exactly looking like Susan in my long dress, but the reaction from the audience was extraordinary. It was just this *whoosh*! It was like... it was like a football match. I was absolutely overcome I could hardly speak. I think I said, 'Hello' and then there was another, *whoosh*. I thought, 'I've really got to get on track here, they're waiting for me to say something.' So I introduced myself, 'I'm Carole Ann Ford...' '*WWOOOWW*!' He he! I could hardly get through the script. It never stopped, it was just wonderful. And I was like an adrenalin junkie; I wanted it all over again. It was incredible."

As an aside, she then confesses: "I didn't get the chance to do it, but on the night I longed to go up to Matt [Smith] and say, 'Grandfather!' That would have been funny. When he was first cast, I have to admit my reaction was, 'Oh my God! They're going to have a 12-year-old playing the Doctor!' But then I grew to love him as we all did. I mean, I thought he was wonderful..."

In a serendipitous moment, the next page we turn to in the scrapbook is from the *Ilford Pictorial* (25 June 1964), and reveals another scene of mass adulation – hundreds of grasping kids, flocking around the young actress who's paying a visit to the East Ham Town Show. 'Carole has been a popular fête opener in the district', observes another local paper, prompting a chuckle.

"Oh look, 'police hold back fans'," she reads aloud. "I mean, they treated you like a pop star. It was *extraordinary*. The crowds were pressing so close it was getting really claustrophobic, and they tend to grab at you. Some young men in uniform had to come along and literally lift me up and pass me over the heads of everyone to get me away from it. It was not funny."

There were, however, some occasional perks. "Helicopters!" laughs Carole. "*Helicopters*! There was ►


Summit...of the monsters

THE DALEKS ARE THERE, OF COURSE

WHO'D BE A MALPHA MAN?

FIRST BBC ASSIGNMENT—AND SCORING BIG SUCCESS

Verity keeps Dr. Who true to life

"A THIN, SOMEWHAT SAD-LOOKING GIRL."

Press coverage of Verity Lambert painted her as something of a novelty. A pretty, dolly mixed up in the crazy world of *Doctor Who* and the even crazier world of British television.

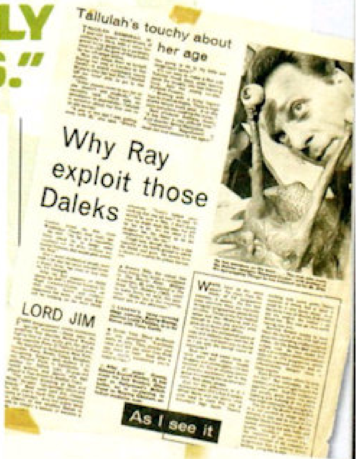
A profile piece in *Reveille* (26 November – 2 December 1964) by Ruth Makhlouf described her as 'a thin, somewhat sad-looking girl.' In the *Guardian Journal* (3 February 1965) Elsie M Smith stated: 'The dark-haired girl with the big, brown eyes and slender figure looked much too glamorous to be merely a name on the television screen [...] But this slip of a girl, who looks so much younger than her 29 years, is the most important [name] behind the old doctor [sic] – the producer who is scoring such a resounding success with this, her first assignment with the BBC.'

In an interview, Verity told her: "One reason, [*Doctor Who* is popular] I think, is that it deals with things that people don't know about. Children and adults are always interested in something for which they have no proof that it is right or wrong.

"I am always careful about the authenticity of historical backgrounds. When we were doing the Marco Polo story we heard of one teacher who was afraid he would have a difficult time at school correcting history and he was delighted when he found we had kept carefully to the facts."

She also revealed a preference from the alien creations thus far created for the show. 'The Magnadon,' wrote Smith, 'has found an honoured resting-place in Miss Lambert's office. It is a silver dragon-like creature with a comb of wicked looking spikes. "He's my favourite," she laughed. 'I couldn't bear to part with him."'

"QUITE OUT OF KEEPING WITH THE HIGHLY EFFICIENT SCIENCE FICTION MACHINES."

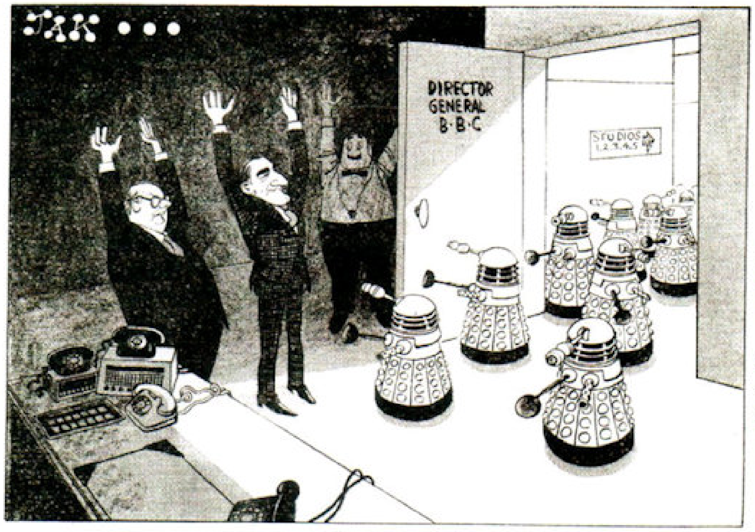


Tallulah's touchy about her age

Why Ray exploit those Daleks

LORD JIM

As I see it



"The one at the back looks like Donald Baverstock!"

Dalekmania! The very peak when surveying 1960s *Doctor Who* is the domain of the metal-clad meanies from Skaro. As such, the media's bright fascination in Terry Nation's creation is something the journeyman fan is all too familiar with.

Picking through Verity's scrapbooks, though, the sheer intensity of Dalek features still shines through, as the Dalek movies, Dalek books, Dalek dressing-up kits, the Dalek creator himself and promised Dalek rematches jostle for column space. To document them all here would be sheer folly. So here are some of our favourite cuts...

One of the very earliest pieces comes from the *Daily Mirror* (4 February 1964). This was the Tuesday after the Saturday wherein the Doctor and his friends had finally managed to flee Skaro. And, rather charmingly, the uncredited journalist had slipped on one vital fact about the time traveller's arch-foe. 'A home for two Darleks' [sic] was the unfortunate headline. It continued: 'The Darleks – four Space [sic] robots in the BBC's Saturday afternoon science-fiction series *Dr Who* – were killed off in the last programme. But hundreds of child viewers have written to the BBC asking about them. The BBC said last night: "We will give two to Dr Barnardo's and keep the others in store."'

The following day the *Daily Express* ran with the story, in a piece by Ann Kenny, which described the monsters' journey to the children's home in Ilford, Essex. 'They were loaded on a van. Each time it stopped at traffic lights crowds gathered and children shouted. As soon they arrived at Ilford an excited buzz went round – "The Daleks are here!" Nobody seemed in the least scared of the monsters who, in the serial, had gravel-like staccato voices, and a nasty habit of radio-activating their enemies. "Come on, man, come out," pleaded some of the children. "Say something," shouted others.'

As for the other two fibre glass and wooden creations built for the show, Kenny pointed out the BBC was keeping hold of them. 'A spokesman said: "Who knows when they will appear again? Probably Dr Who knows."'

Such was the clamour for the monsters that, as the *Daily Mail* reported (10 March 1964), 'Yesterday, in BBC TV's *Blue Peter*, Uncle Christopher Trace showed how you can make one for yourself. It's child's play too. *Required*: Two large cardboard grocery boxes, a number of egg-cartons, a pair of clip-on braces, a large piece of card, a plastic fruit bowl, a couple of ping-pong balls, two grey stockings, glue and some poster paint.'

By April, *Reveille* (2-8 April 1964) was trumpeting: 'Do-it-yourself Daleks are coming'. The piece continued, 'The eerie, clipped-voiced robots which appeared in *Dr Who* [...] proved so popular that they are to be brought back to the screen again, probably in the autumn. Their citadel on that weird planet seemed just the right setting for these science fiction villains. Yet before they were installed there they were to be seen in far different surroundings – gliding among the benches and overalled workmen in a factory at Uxbridge, Middlesex. For this is the place where, like any other unusual props and models used in television and films, the Daleks were produced.'

Foreman Vic Bowden had the gen: 'One of our most interesting jobs, these robots. But visitors to the factory would have had a fright when we gave the Daleks a full-scale trial run, with all lights flashing, around the workshop.'

The piece revealed the props took 10 days each to produce, but there had been some teething problems. "In their first trial, for instance, the Daleks made a loud rattling noise," explained manager Jim Royds. "It was quite out of keeping with the highly efficient science fiction machines they are supposed to be." So how did they alleviate this issue? By lining the cases with foam rubber and giving them quieter wheels.

The reliable Elsie M Smith was also interested in how the creatures were created and so in an interview taken by the *Swindon Evening Advertiser* (19 December 1964), she met up with designer Raymond Cusick 'in his office in Television Centre, an office so small a Dalek could scarcely swing its telescopic arm around.' Worse still, as she noted, 'he has to share it with another designer – accommodation is at a premium in TV Centre until the extensions now under construction are completed.' Cusick relayed to her how Terry Nation's original script had indicated the creature should have a 'swivelling eye, an arm capable of moving in all directions and be able to glide along like those Hungarian girl dancers whose feet are hidden by long full skirts'. Cusick then explained: "I designed it in a week-end at home. There are too many distractions in the office. By Monday, the design was in the hands of the special effects man and the first one was ready within a week."

All the while, the fervour had grown for the baddies' return to TV. But when that did happen, in the first episode of *The Dalek Invasion of Earth*, the following morning's *Glasgow Sunday Mail* (22 November 1964) revealed, 'BBC TV switchboards throughout the country were flooded with calls of complaints last night – about a broken promise.' It continued: 'The calls came seconds after the screening of the new *Dr Who* series. All week the BBC has "plugged" the serial on TV and in the Press, saying the famous Daleks – the metal robots from outer space – would return to the screen on Saturday. The Daleks DID return last night – 15 seconds from the end of the programme.'

'OBSERVER'

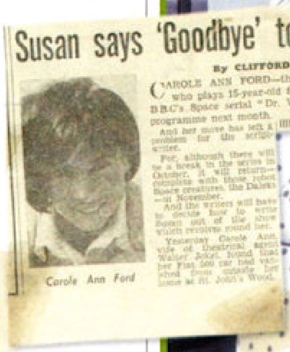
Slither (of 'Dr

ile they tap

SPACE AGE KIT

one near Southend somewhere, which they wanted me to attend. I was too busy, I couldn't fit it in. And it was, 'Please, please, please. What if we take you by helicopter?' I said, 'Ooo, I've never been in a helicopter!' We took off from the Southbank, flew along the river and saw London from above. It was brilliant."

From those heights, we come to a piece from the *Daily Mirror* (23 September 1964): 'Susan says "goodbye" to *Dr Who*'. Did this feel like a big newspaper story back then? "Oh, they try to dig up more and more, don't they? But, I can't be nasty about the press at the time. They were very, very nice, because I was getting a divorce and I said, 'Please leave it alone, don't cover it.' I didn't want my daughter, when she was older, reading things about it. They were very understanding."



Susan says 'Goodbye' to Dr Who

By CLIFFORD DAVIS

CAROLE ANN FORD—the 24-year-old actress who plays 15-year-old Susan Foreman in the BBC's Space serial "Dr. Who"—is quitting the programme next month.

Carole Ann Ford

Even though she was soon to depart, Carole still had plenty of *Doctor Who* duties to perform. One was taking part in that famous photoshoot where she, Jacqueline Hill, Verity Lambert, William Russell and William Hartnell are depicted in their civvies, toasting the show. Pictures from this session made it into the papers on 29 October 1964, to celebrate sales of the series to Canada. "I always thought that was taken at the beginning of *Doctor Who*," admits Carole. "When we first got together."

She continues: "Although Verity was about six years older than me, I was in awe of her. I think it was to do with the time. Back then, actors were

Toasting their success – the original TARDIS travellers.

"I always thought that photo was taken at the beginning... When we first got together."

"BLOW AN ANT UP TO EIGHT FEET AND IT BECOMES A BELIEVABLE CREATURE."

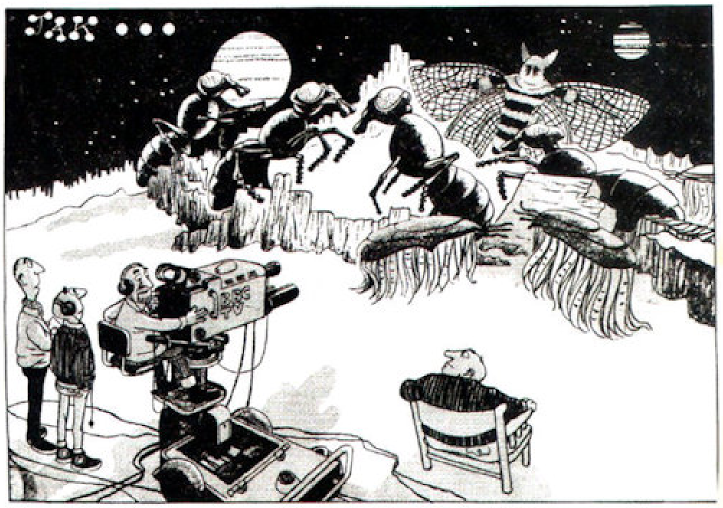
It was Cornish Manures Ltd – the fertiliser manufacturers of Alexandra Dock, King's Lynn in Norfolk – who first got an inkling. As works manager PC Drew told the *Eastern Daily Press* (day not recorded, February 1965), the BBC had ordered the company to collect half a ton of seaweed for an upcoming *Doctor Who* story.

And Mr Drew proved just the fellow. "I know the coast between King's Lynn and Brancaster," he told the paper, "and the seaweed there is in no great quantity. It tends to gather round rocks and so I came to the Cromer area."

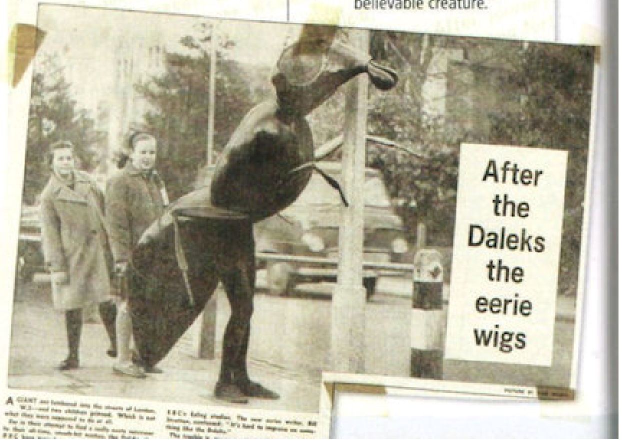
He added: "I assume that it is going to be used in this week's programme because the BBC wanted the stuff immediately." And that he'd heard it was going to introduce "some kind of beetle to the series – the latest monster."

Little did Mr Drew realise a group of Menoptera would soon be toiling under the evil Zarbi yoke to harvest his crop from the crater of needles.

By the time the *Bournemouth Evening Echo* (13 February 1965) had the story – 'The Zarbi are coming!' – details about *The Web Planet*, which was to air that evening, were more forthcoming. The uncredited feature quoted the serial's designer, John Woods who said: "I envisage [the planet] Vortis as being completely organic, with nothing about it that could be man-made. When it came to the inhabitants I decided against inventing something entirely new, which might have looked phoney. But blow an ant up to eight feet and it becomes a believable creature."



'The thing on the left just ate Dr. Who!'



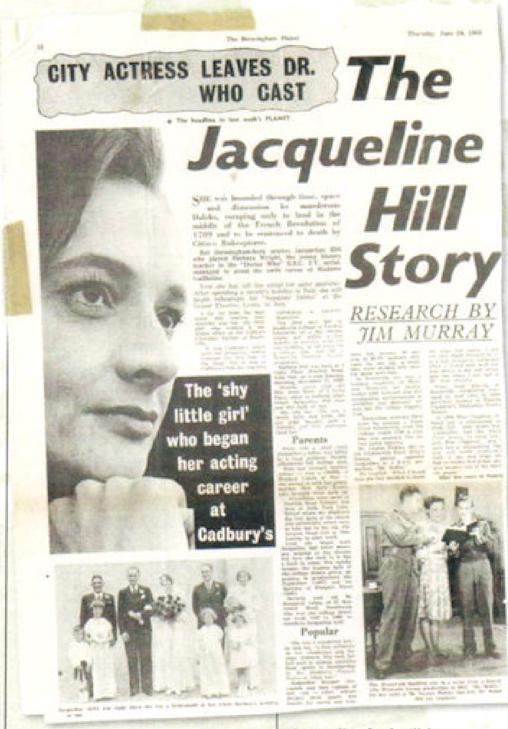
After the Daleks the eerie wigs

"WE SHALL CAPTURE A SPACESHIP FROM THE DALEKS AND FLY OFF BACK TO EARTH..."

While most of the early press attention focused on Carole Ann Ford, who proved both amenable and photogenic, Verity's scrapbooks contain few clippings of any meaningful size pertaining to William Russell. But there were some pieces written about Jacqueline Hill, who was nonetheless still relatively reticent when it came to publicity.

In 1964, the *Evening Telegraph* (30 July 1964) paid the actress a visit at home. 'Jacqueline Hill, of the BBC series *Dr Who*, sat down in an easy chair, lit her fourth cigarette within half an hour, crossed her long legs, and relaxed in the hot sun beating down on the balcony of her London flat,' wrote the uncredited journalist. 'She lives in London not far from the BBC TV centre at Shepherd's Bush. She and her husband, television and film director Alvin Rakoff, have a six-roomed flat directly above that of Ian Laughland, the Scottish International Rugby player. "We picked this place because of the size of the rooms," she said, taking a sip from a cup of coffee which rested on a small table in front of her [...] "Before we moved here two years ago we lived in a garret just round the corner."'

Asking Hill about her eclectic record collection on display in the room, the actress said: "I think the Beatles are fabulous. I can't judge their musical ability, but for people like them to laugh at themselves the way they do is great. If you laugh at yourself, it's the best way to prevent others laughing at you."



CITY ACTRESS LEAVES DR. WHO CAST

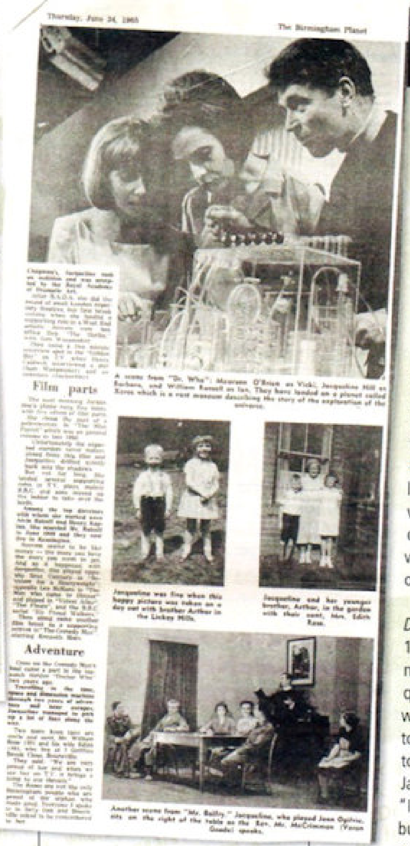
The Jacqueline Hill Story

RESEARCH BY JIM MURRAY

The 'shy little girl' who began her acting career at Cadbury's

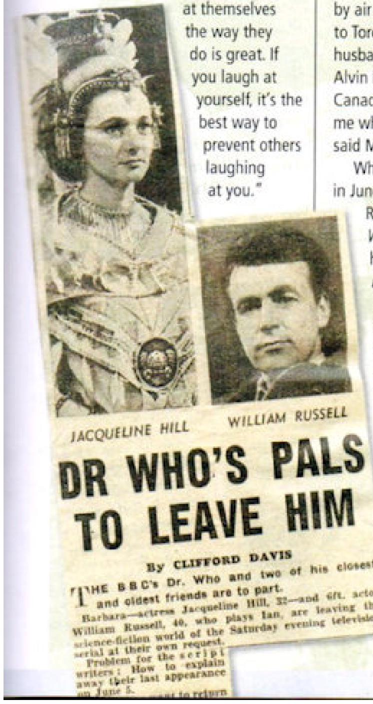
Parents

Popular



Film parts

Adventure



JACQUELINE HILL WILLIAM RUSSELL

DR WHO'S PALS TO LEAVE HIM

By CLIFFORD DAVIS

THE BBC's Dr. Who and two of his closest and oldest friends are to part.

Barbara—actress Jacqueline Hill, 32—and 6ft. actor William Russell, 40, who plays Ian, are leaving the science-fiction world of the Saturday evening television serial at their own request.

Problem for the script writers: How to explain away their last appearance on June 5.

However, she took *Doctor Who* seriously. "I don't regard it as a fantasy. The notion of how travellers get to their destinations may be fantastic, but when they get there they're involved in reality."

An unknown Canadian publication, circa October 1964, captured another aspect of Hill upon the news local TV had bought the show. 'Miss Hill leaves London by air today for a three-week visit to Toronto with her Canadian husband, freelance director Alvin Rakoff. "Now perhaps my Canadian in-laws will really believe me when I say I am an actress," said Miss Hill with a laugh.'

When the announcement came in June 1965 that she and William Russell were leaving *Doctor Who*, the paper local to her childhood home – *The Birmingham Planet* (24 June 1965) – published a fulsome tribute, complete with pictures of the actress at five, as a bridesmaid aged eight and appearing in a production in 1947 at 18. The diligent author of this piece, Jim Murray, had turned every stone to get a quote, including talking to 'Seventy-seven-year-old Mrs Anne Rose, of 3 Unity Place, [who] acted as midwife when Grace Jacqualine [sic] Hill first saw the light of day. She told me: "She was a lovely baby and when she got older became such a friendly girl that everyone liked her."'

He also related how, 'while still a small child, Jacqueline's father was killed in a road accident. Shortly afterwards her mother died,' and so she and her younger brother Arthur moved in with their grandmother, Mrs Sally Brown.

The item ends on a rather sweet note. 'Two more keen fans are uncle and aunt, Mr William Rose (53) and his wife Edith (49), who live at 7 Griffins Brook Close, Bournville. They said: "We are very proud of her and when we see her on TV it brings a lump to our throats."'

'Two members of the cast of the BBC TV science fiction series *Dr Who*, William Russell, who plays Ian Chesterton, and Jacqueline Hill, who is Barbara Wright, are to leave the series in June.' This was Newcastle upon Tyne's *The Journal* (2 April 1965), one of the many outlets to pick up on the shock news emanating from Wood Lane. 'A BBC spokesman said last night that both were leaving at their own request as they wanted to concentrate on other work.'

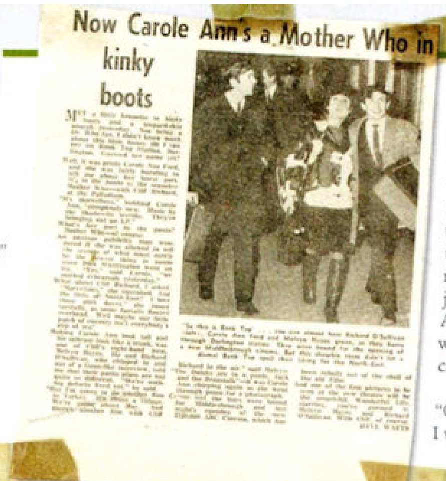
Writing for the *Daily Mirror* (2 April 1965), Cliff Davis had managed to squeeze a quote from the actors, who were reported to be keen to return to the stage. 'Said Jacqueline yesterday: "It has been great fun, but you can't go on for ever." And handsome William said: "I want to get back to comedy."' Meanwhile, *The Sun* (2 April 1965) had a different line from Barbara's alter ego: "We shall probably leave in a blaze of glory. I think we shall capture a spaceship from the Daleks and fly off back to earth."

"It's your P45, Barbara!"

THE DWM INTERVIEW

Carole Ann Ford

VERITY LAMBERT'S SCRAPBOOKS


Now Carole Ann's a Mother Who in kinky boots

◄ here [gestures low] and the directors and producers were there [gestures high]. You just didn't really mix with what you call 'the suits'. There was a hierarchical thing.

"It was such a shame, because we could have been such good friends, and later on we were. We had so much in common... She was absolutely a shopaholic! We were on a *Doctor Who* cruise together in the Caribbean, and it was fantastic for shopping! Fantastic! Harry [Carole's husband of 40 years] got exhausted, so we left him behind and Verity and I just went on and on and on. She just couldn't go past a shop window without going in!"

And on we go, to the rediscovery of what was a minor PR disaster. Of all the papers to cover it, it's the *Dundee Courier*'s (11 November 1964) take that survives in Verity's collection. 'Too old at 24,' says the story, which quotes a BBC spokesman who dubiously informs us: 'Miss Ford [is] leaving the cast because she is now getting too old to play Dr Who's niece [sic].'

Then, the next day, there's the *Ilford Recorder* (12 November 1964): 'Carol Ann Ford [sic], the baby-faced former Ilford girl who became a star in the TV science fiction series, *Dr Who*, was annoyed this week that the BBC were reported as saying she "is too old to play a 15-year-old." [...] "It was my own decision that I should drop out of the programme. They had exhausted the part and I was getting rather fed up playing it [...] Personally, I don't care how old I look – but this is the first time anyone has said I look too old to play a 15-year-old. I'm annoyed they have decided to announce it like this."'

Carole laughs reading it today. "That was probably true, but it was just silly!"

The story concludes, with the actress pondering her future. "Well, that's very undecided at the moment [...] Anyway, my nanny is ill, so I'm too busy playing the part of mother to my four-year-old daughter." It's striking how often Miranda is mentioned, and even appears, in these cuttings. Carole admits to **DWM** this was sheer pragmatism on her part. "I used to keep brandishing my daughter, saying, 'Look I'm not 15! Look, I have a child!'"

From there, a much happier memory. "Oh this! I've been *dying* to find this!" It's from the *Northern Despatch* (28 November 1964) and carries the headline: 'Now Carole Ann's a Mother Who in kinky boots'. The piece, written by Dave Watts, has a delicious opening: 'Met a little brunette in kinky boots and a leopard-skin anorak yesterday. Not being a *Dr Who* fan I didn't know much about this little honey till I saw her on Bank Top Station, Darlington. Guessed her name yet?' It then goes on to detail an encounter with Carole, plus Melvyn Hayes and Richard O'Sullivan, who had travelled north to Middlesbrough for the opening of a new ABC cinema.

"This is a memory I have that's so precious," hoots Carole joyfully as she pores over the page. "This was *amazing*. We travelled up to Middlesbrough, and we all got on so well we had hysterics on the whole train journey. We knew there was going to be a load of press there – ha ha ha! – so we said, 'Should we have a joke with them?' 'Yeah, what shall we say?' 'We'll tell them, that when we get to the cinema there are going to be doves which will be released.' And all sorts. We just wound them up so much. And they reported verbatim what we said. Let's see if we can find it..."

She scours the text. "Oh, and also we pretended I was going to get married to Richard. Oh! Here we are! Here we are!" There is indeed a mention of pink doves, plus...

'Petite Carole Ann Ford [...] was fairly bursting to tell me about her latest part,' writes Watts. 'It's in the panto of the season – *Mother Who* – with Cliff Richard at the Palladium.'

"*Mother Who!*" she laughs now. "You see, a combination of *Mother Goose* and *Doctor Who*! With Cliff Richard! Ah ha ha ha! I wonder if he ever disputed that." She reads the next line aloud: "'An anxious publicity man wondered if she was allowed to tell the secrets of what must surely be the newest thing in panto since Dick Whittington went on ice. "Yes," said Carole, "we started rehearsals yesterday."' *What a liar! Oh dear!*"

As we near the end of our journey through Verity Lambert's scrapbooks, we come upon a very striking image. In full-colour, from *TV Times* (8 April 1965) here's a very sophisticated Carole Ann Ford, with long hair, about to draw from a cigarette while Alfred Burke looks on. She seems almost unrecognisable. "Well, I was trying to be!"

"EVEN MY MOTHER DIDN'T RECOGNISE ME!"

Maureen is new 'Dr Who' girl

By KEN IRWIN

As the first ever 'new' *Doctor Who* companion, Vicki, Maureen O'Brien caught Fleet Street's imagination. The *Evening News* (10 November 1964) reported: 'A pretty brunette making her TV début will join the space-time adventurers in *Dr Who* when Carole Ann Ford, who plays "Susan" leaves the cast. The newcomer is Maureen O'Brien. She is 21 and comes from Liverpool. Maureen will not be a replacement "Susan." She will play a new character, a young girl marooned on an uninhabited planet visited by the doctor [sic] and his companions. [...] A BBC spokesman told me: "We think she will be a great success. At present she is fixing herself up with 'digs' in London."'

The following day, the *Liverpool Post* (11 November 1964) chronicled the movements of this local girl done good. 'Yesterday she was busily trying to settle into her new London digs, while her agents and BBC publicity people were equally busily arranging a "Photo Call" for the new star sometime this afternoon. She has gone to television straight from Liverpool's Everyman Theatre, where she had been assistant stage manager since August and played small parts. [...] Miss O'Brien, the daughter of a structural engineer, has four brothers and three sisters. Her home is at 19 Walton Park, Walton.'

By December, the *Liverpool Echo*, (5 December 1964) was able to bring us closure on O'Brien's accommodation. 'Miss O'Brien is now living with friends from the Central School [of Speech and Drama in London] in a flat in Hampstead.' And quoted her father, Lee, as saying: "We knew eventually she would act, and naturally we are very pleased. She is thrilled."

The following January, two weeks after her début in the show, O'Brien told the *Newcastle Upon Tyne Evening Chronicle* (16 January 1965) how'd she'd reacted to news there was a role coming up in *Doctor Who*. "I telephoned producer Verity Lambert but I didn't think for one second that I would get the part. After two auditions and camera tests she telephoned me to say, 'We have decided...' and I thought, 'Yes, and I bet it isn't me.' You can imagine how I jumped for joy when Miss Lambert added, 'You will be perfect for Vicki.' I was almost hysterical with joy."

Fans will know that Maureen O'Brien's time in *Doctor Who* didn't prove terribly fulfilling for the actress. The signs, perhaps, were there as she told the paper the things which make her angry are "injustice, stupidity and mediocrity. You can find a great deal of mediocrity both in the theatre and television. Audiences spot it too. And they despise it."

The last piece of major casting undertaken during Verity's stint was Peter Purves in the role of companion Steven Taylor. News reached the press in June 1965.

The *Grimsby Evening Telegraph* (18 June 1965) had this quote from the newcomer: "I once taught maths and games at a school in the East End. But my real ambition was always to act." It then went on to list his bit parts in TV shows such as *Z Cars* and *The Villains*. "But they were all fairly small roles," admitted Purves. "In fact, in one episode of *Gideon's Way* even my mother didn't recognise me!"

Meanwhile in the *Lancashire Evening Telegraph* (day not recorded, June 1965) the future *Blue Peter* stalwart told Fred Billany: "I was [once] engaged as a singer, but had to do a bit of 'hoofing' (dancing) as well. But I don't like chorus work and it is something I will never do again. I did the job because I needed the money."

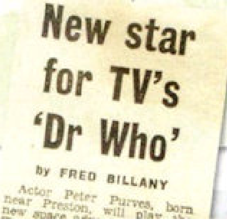
Big TV chance puts city girl in a whirl

By a "Daily Post" London Reporter

Television . . . by Fred Billany

MAUREEN HAS CHARM AND INTELLIGENCE

SHE is charming, just 21, intelligent and a very good actress. Her name? Maureen O'Brien, one of a Liverpool family of eight, and she is playing Vicki in the BBC serial "Dr. Who."


New star for TV's 'Dr Who'

by FRED BILLANY

Actor Peter Purves, born near Preston, will play

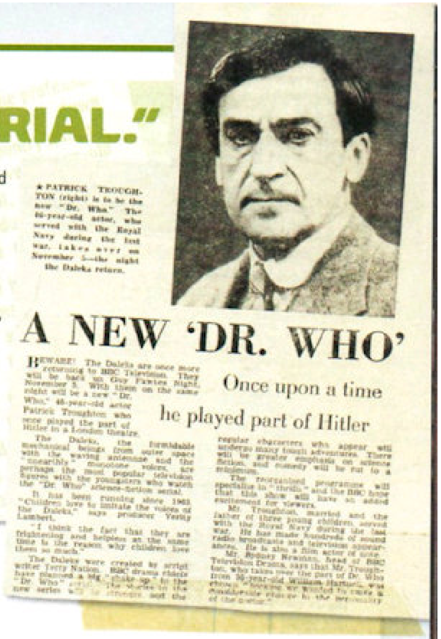
"A BIG SHAKE UP IN THE DR WHO SERIAL."

Even though she'd left *Doctor Who*, Verity's scrapbook still contains a clipping about the show from 1966. This was an item from the *Newcastle Upon Tyne Evening Chronicle* (10 September 1966) marking the news that the leading man was to be recast. Although it was a monumental event in the life of *Doctor Who*, its inclusion was likely due to old quotes from Verity being recycled in the piece ("Children love to imitate the voices of the Daleks").

As a mark of how prevalent the monsters still were in the public psyche, it is they – and not the incoming Patrick Troughton – who stormed the opening paragraph, despite the story being rather charmlessly titled: 'A new Dr Who: Once upon a time he played part of Hitler'. 'Beware!' it began, 'The Daleks are once more returning to BBC Television. They will be back on Guy Fawkes Night, November 5. With them on the same night will be a new Dr Who, 46-year-old actor Patrick Troughton who once played the part of Hitler in a London Theatre.

'[...] BBC drama chiefs have planned a big 'shake up' in the *Dr Who* serial. The stories in the new series will be stronger and the regular characters who appear will undergo many tough adventures. There will be greater emphasis on science fiction and comedy will be cut to a minimum. The reorganised programme will specialise in "thrills" and the BBC hope that this show will have an added excitement for viewers.

'[...] Mr Sydney Newman, head of BBC Television Drama, says that Mr Troughton, who takes over the part of Dr Who from 56-year-old William Hartnell, was chosen, "because we wanted to make a considerable change in the personality of the doctor [sic]."'



★ PATRICK TROUGHTON (right) is to be the new "Dr. Who." The 46-year-old actor, who served with the Royal Navy during the last war, takes over on November 5—the night the Daleks return.

A NEW 'DR. WHO'

Once upon a time he played part of Hitler

"Peter Capaldi said to me, 'Oh, you should come back!' I said, 'Yeah, I'd love to come back!'"

It's an image promoting her role in ABC Television's stark crime drama *Public Eye*. "I'd turned down lots of TV parts, until something came along that I thought would kill [the association with *Doctor Who*] stone dead. And that was the part of a prostitute in the show. 'That'll do it! They'll no longer be able to see me as Susan. I'll be able to get women's roles.' It was on after nine o'clock too."

The plan didn't work out. "I got so many letters from parents saying, 'How dare you do this? I let my children stay up late because they thought they were going to be seeing Susan, and instead they saw you in this disgusting role!' So what do you do?..."

The very last clipping, in volume eight, is the announcement of a new leading man for *Doctor Who*. "Ah, Patrick Troughton," sighs Carole fondly. "I worked with him many times before *Doctor Who* [for example in department store drama *Harpers West One* in 1962]. He was a terrible practical joker. We were rehearsing something – I can't remember what, maybe a detective thing – and at that time I was a very new actor. You probably notice, I talk with my hands a lot, and being small, if I was working with men, sometimes the hands were rather unfortunate!" She mimes hitting someone in their nether regions. "And they were rather unfortunate with him! When we came off from rehearsals, he stood behind me, grabbed my hands, pulled them back and tied them up. I said, 'What are you doing?!' He replied: 'Now go and act'!"

Carole says her response to this news in 1966 was: "'I'd love to work with him as my Doctor – I'd love him to be my grandfather!' But, yes, I thought it was good casting, actually. I could see Bill Hartnell morphing into someone who looked like him [Troughton]."

As we continue to talk more about Troughton, the fact his son Michael appeared in the 2014 *Doctor Who* Christmas Special prompts her to tell us that she and Harry actually attended a day's filming of that episode. "Yeah, they invited us to the studios in Cardiff. It was great. It was lovely to meet Peter [Capaldi]. A lovely man!"

Possibly the most super of *Doctor Who* super-fans, we venture Mr Capaldi must have had one or two questions for Carole. "Oh, yes, yes, yes! He did. It was funny, because I had seen some of the performances he'd done as Doctor Who and I didn't like the way they wrote him at the beginning. I thought, 'What's going on here? Give him a chance!' They portrayed him as someone who was so prickly. Therefore I thought he was probably one of those people who doesn't like to be touched.

"So, anyway, we were introduced and he went, 'Oooo!' [Big, enveloping hug]. And I went, [Squeaky voice] 'I didn't expect you to do this! They did rather write you as someone who didn't like to be touched!' 'Oh, nonsense,' he replied, '*come here*!' He he he!

"This was the nature of it, all the way through, every so often [another hug]. And he had his iPad with him and he kept saying, 'Have you seen this?' 'No.' 'Let me take you there!' He took me up to his TARDIS – he's very proud of his TARDIS – and said, 'Would you mind if we took a photo of you?' And then he asked someone to take a snap of the two of us together. He sent me the photos later, which was so sweet."

"Then he started saying, 'Oh, you should come back!' I said, 'Yeah, I'd love to come back!' He was running around the TARDIS saying, 'She's *got* to come back! *She's got to come back!*'"

Seriously, though, would she return to *Doctor Who*?

"Yeah, of course! Are you kidding?"

With the books now closed, cake eaten, much tea consumed, this is an apt point for **DWM** to end its afternoon with Carole Ann Ford, her husband Harry and their massive, welcoming home. She is, and will remain, the original '*Doctor Who* girl'. Original, indeed, in every sense of the word. Demonstrative but sometimes elusive, her private life – quite rightfully – is held separately from the public. Within that gap is most likely another person entirely, known only to her friends and family.

But to us fans, Carole has long since realised we will always see her first as Susan Foreman. And – for now anyway – Susan is disappearing back into that London fog. **DWM**

. . . and a back-to-earth girl

In the second part of our article on the history of *Doctor Who* on home video, we travel back to 1993 – and the show's 30th anniversary...

FEATURE BY **CHARLES NORTON**

In 1993, Kevin Davies was a freelance director and editor working in the animation industry. He was also a big *Doctor Who* fan.

He'd recently finished work on his first production for BBC Video – a well-received behind-the-scenes documentary about the making of the BBC's 1981 science-fiction comedy, *The Hitchhiker's Guide to the Galaxy*. And as *Doctor Who* entered its 30th anniversary year, Davies was keen to direct further productions for BBC Video.

"Kevin was great," recalls BBC Video's senior producer, David Jackson. "He was full of ideas and was very persuasive... Kevin himself is knowledgeable and an enthusiast, but equally a good programme-maker who's not going to over-indulge fandom."

"Back at Christmas 1992" says Davies, "when *The Making of Hitchhiker* was still being put together... in one of the edit sessions, David said something to me and [dubbing mixer] Mark Ayres. He said, '*Doctor Who*'s going to be 30 next year. We're looking at various things and we wondered if you wanted to come up with some ideas...?' Right from the outset, I knew that we'd be making something and that we'd release a longer version [on video]. David Jackson understood that the fans liked something a bit extra, so we were going to re-cut it and make it a bit longer for the VHS release.

"It took ages to get an agreement out of John Whiston [head of the BBC Archive Programme Unit]. I sent him all sorts of ideas, including *The Legend Begins*, which would have been a dramatised account of William Hartnell and the creation of *Doctor Who*, starring Pete Postlethwaite. There were all these different ideas kicking around, but the one, in the end, that it became, was a straightforward documentary."

Davies' 'straightforward' documentary (titled *30 Years in the TARDIS*) would actually be the most comprehensive – and expensive – history of *Doctor Who* ever produced. Alongside interviews with cast and crew, there would also be ambitious drama sequences, studio recording at BBC Television Centre and several weeks of location shooting on the streets of London. Greenlit at the end of September 1993, it had an initial budget of £80,000 (later to grow).

"I had to interview celebrity fans," says Davies. "You had to go and find a sportsman, a politician – I think they even said a vicar or something at some point... We got Toyah [Wilcox], because I liked her and I knew that she was a sci-fi fan... Ken Livingstone, who'd turn up for the opening of an envelope, and was the only politician we could get hold of. We nearly got, would you believe, Jeremy Paxman! I even sent a fax to Steven Spielberg. Apparently he was busy on post-production on something about the holocaust... I've still got the reply fax from one of his minions saying that, 'Steven's rather wrapped up at the moment with *Schindler's List* and can't make it. Thank you for the invite.'"

30 Years in the TARDIS was shot (largely on location in London) between 17 October and 11 November. A particular highlight of the production came on Sunday 31 October, when Davies

Daleks and interviewees gather on Westminster Bridge for 1993's *30 Years in the TARDIS*.

and his team took over Westminster Bridge to shoot a Dalek invasion outside the Houses of Parliament. Among the actors who operated the Dalek props that day was a young Mark Gatiss – future writer of *Doctor Who* episodes such as *The Unquiet Dead, Victory of the Daleks* and *Robot of Sherwood*.

"I always claimed to be the big black and gold Dalek, but I'm actually the one that's a bit smaller than the others! Disappointingly small," Gatiss told **Doctor Who Magazine** in 2003 (**DWM** 332).

Shooting initially wrapped on 11 November, at which point the extensive editing and post-production began at BBC Television Centre. A few days later, executive producers John Whiston and John Hush viewed a rough-cut of the programme's first 20 minutes. However, concerned at what they saw, they ordered some immediate changes.

"I was young and a bit feisty and wanted to do it my way, even though I didn't know how," explains Davies today. "I went in a bit arrogant and when I look back, I think I'd handle it so much more differently now. They didn't like the look of what I was doing. They didn't quite get it. I'd cut all the drama bits together, because that's all the footage that I had and I hadn't started really on the documentary content. I'd sort of made the bread, but I'd not made the meat in the sandwich yet. And they kind of took control of it, because they only had two weeks to go in editing before the transmission.

"I walked off the project one Friday. I'd just had enough. I came back on the Saturday and they'd cut various things in. They'd got Debbie Watling in talking about something and then they'd cut in a shot of Wendy Padbury, thinking it was the same woman – stuff like that. Simple errors, but they weren't to know, because they weren't all that familiar with the material... John Whiston and I sat down in an empty office after everyone else had gone home – so it was just him and me in a big open-plan office – and we talked it through. I think he'd just realised that I wasn't a bad bloke, I just needed to take a bit of guidance."

With music and sound design from Mark Ayres (of whom, more later), *30 Years in the TARDIS* was broadcast with a running time of 47 minutes and 51 seconds on BBC1 on Monday 29 November 1993, earning an audience of 4.3 million viewers.

"After Christmas," continues Davies, "I started rubbing my hands together, thinking this is the year we're going to do the VHS version, I can finally put together *my* version of *30 Years in the TARDIS*."

However, BBC Video wasn't quick to pick up Kevin Davies' idea. It was an unsettled time at BBC Video in general. Following a death in the family, David Jackson spent much of early 1994 on extended leave with his family in Scotland. Towards the end of the year, he left the BBC, to take up a new job at Pearson Media. ►

'30 YEARS IN THE TARDIS – THE MOST EXPENSIVE HISTORY OF DOCTOR WHO EVER PRODUCED.'

BBC
DOCTOR WHO
MORE THAN 30 YEARS IN THE TARDIS
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The Golden Age of VIDEOTAPE!

THE HISTORY OF DOCTOR WHO ON HOME VIDEO – PART TWO 1993-2003

"It was a terribly sad time for him," remembers Davies. "He'd taken compassionate leave and then he quit. I never saw him again. I liked him a lot. I had a lot of time for him and he was very good to me. He wasn't a *Doctor Who* fan himself, but he sort of got where the fans were coming from."

In something of a larger shake-up at BBC Video, publicist Julie Adair also left around this time.

"There was kind of a bit of a black hole with the VHS range," says the BBC Restoration Team's Paul Vanezis. "It was undergoing a big change. David Jackson left and a very nice lady took it on in around about 1994 – a lady called Sue Kerr."

Former TV continuity announcer Sue Kerr had originally joined BBC Video in a temporary capacity.

"I came to BBC Video initially because David Jackson was on long-term leave and I was standing in for him basically," she recalls. "He came back for a while and I was his deputy and then he took on another role and I became him, as it were! Penny Mills was my boss in those days. She was Head of Video. I think that was her title. And I was Head of Video Production, or something like that. So, I looked after the day-to-day nitty-gritty."

Kerr hadn't met Kevin Davies, but had been briefed by Jackson on the *30 Years* project. A meeting between Kerr and Davies was soon arranged...

"I went into this meeting and Sue Kerr, for a start, was much more formal," remembers Davies. "Almost the first thing that was said to me was, 'So, tell me. Why should we be making this thing, then?' And suddenly I was in a pitch-meeting. I had to pitch the idea of something that, as far as I was concerned, was a guarantee. But David Jackson wasn't there to see that it happened and Sue Kerr had come in and she was like a new broom. She'd inherited this project that she clearly didn't want."

"I think that I came to it in the middle," explains Kerr. "I had to work with Kevin to see how we could help him to get to the end of that process, because there was so much material that he wanted to include. It was, I suppose, slightly a case of taking an editor's view of what he wanted to be included."

"I wanted to do some more filming," says Davies. "I wanted about 50 grand, which would include the re-edit budget and everything. Sue Kerr rang me at some point and said, 'Okay, we're going to go ahead, with this and the budget is 15 grand.' And I said, 'Sorry, did you say 50?' 'No, no. One-Five – 15,' she said. I laughed, which I think got her back up. I laughed and said, 'But we've got *all this* to do!' I was going to do more special effects and I had big grand dreams. Thinking about it now, it's all a bit ludicrous really. I was probably being way too ambitious. I was so pissed off. I just started ignoring them."

"What we were worried about was the cost of this thing going on quite a long time," says Kerr. "There would be pressure on me to try to get [Davies] to finish the project within the parameters that had been set. And, quite rightly, he would have a view about making the project as good as he possibly could. And, to be honest, when you're producing people that are very talented, that's often the way."

"They installed a VHS edit-suite in my flat," remembers Davies, "and I had three weeks to put together the rough cut. This was over three weeks of early summer, and it was a really hot spell. I remember sweating away. I was in a rented flat at the time, and it only had a skylight in the spare bedroom, that I was using as an office. I remember the heat building up in there. It was terrible. I had a load of pin boards, with it all written on cards, to work out how I was going to put all the stuff back in that had been dropped from the TV version.

Kevin Davies marshals his Cybermen to recreate an iconic moment in 1993.

PHOTO © TONY CLARK

> **"I WANTED ABOUT 50 GRAND FOR THE 30 YEARS VIDEO RELEASE. I HAD BIG GRAND DREAMS. I WAS PROBABLY TOO AMBITIOUS."**
>
> **KEVIN DAVIES** DIRECTOR, 30 YEARS IN THE TARDIS

The climax of *The Evil of the Daleks* is recreated for *30 Years in the TARDIS*.

Jon Pertwee and a Draconian noble get set for their call to action.

PHOTOS © DEREK HANDLEY

"Mark [Ayres] dubbed it, and he had a terrible time when a bit of equipment failed right on the last minute of the dub. We were up at four in the morning, doing Dalek voices and all sorts of nonsense, I seem to remember. But the whole thing got done and I was very happy with it. It had a nice big launch at BAFTA, which I enjoyed very much."

"I recall that he was very good with me actually," adds Sue Kerr. "It must have been quite hard for him. I thought that he was really quite good, given that I kept having to say to him, 'Come on and get going.'"

More Than 30 Years in the TARDIS (as Davies' final tape was called) was released to coincide with *Doctor Who*'s 31st anniversary in November 1994, and was very well-received, shifting well over 20,000 copies and reaching number 15 in the video chart.

It would be another year before production started on another special straight-to-video title – in line with a conscious reduction in expenditure on such projects following the departure of David Jackson. The star attraction of the 1995 schedule was a special edition of one of the most memorable of all *Doctor Who* stories – *Doctor Who*'s 20th anniversary epic, *The Five Doctors*.

An extended edition of this 1983 story had been suggested in the pages of **DWM** in a 1991 article by Gary Russell (**DWM** 182). However, it was not until 1995 that the project was finally realised. It came courtesy of Paul Vanezis – a BBC director, who'd already worked on a series of *Doctor Who* restoration projects in 1992/93 – notably on a number of early 1970s episodes, that had been re-colourised for both BBC2 and BBC Video. Vanezis had also worked with Kevin Davies and Mark Ayres on *More than 30 Years in the TARDIS*.

The idea of producing an extended edition of *The Five Doctors* appealed to both Vanezis and BBC Video for a number of reasons. It had been *Doctor Who*'s first feature-length Special, with an extraordinary cast of characters and actors – five Doctors (to one degree or another), Sarah Jane, the Brigadier, Susan, the Master, a Dalek, the Cybermen, K9, and many more. Also, uniquely for an early 1980s BBC production, all of the original tapes, films and production materials from *The Five Doctors* had been retained in the archives (possibly following instructions from John Nathan-Turner, the man who had produced the original episode in 1983). Vanezis came across the material as part of an early 1990s inventory of the *Doctor Who* archives.

"I honestly think that John Nathan-Turner had plans for the material," says Vanezis. "If I hadn't done a special edition of *The Five Doctors* myself, he would have definitely pitched it."

As well as containing around 10 minutes of previously deleted material, Vanezis' extended edition of *The Five Doctors* was also to have a completely new Dolby Digital surround stereo sound-mix and new CGI effects. Production began in the summer of 1995.

"The whole thing became very strange, because, suddenly, I was the current producer of *Doctor Who*!" says Vanezis. "That's how it worked. There was no head of the brand of *Doctor Who* at BBC Worldwide as such. It was all a bit strange having phone calls saying, 'Can I speak to the *Doctor Who* producer please?' At the time, I was a director on *The Clothes Show* and there would be phone calls for me from the Radiophonic Workshop. Peter Howell would call up, and the poor *Clothes Show* secretary would be wondering what this whole *Doctor Who* thing was."

As Vanezis was based at the BBC's Pebble Mill Studios in Birmingham, this was where much of the special edition was put together.

A chance to re-meet old friends... *The Five Doctors* was re-released in an extended form with new effects (right) in 1995.

The last time a *Doctor Who* production had used the studios was 1981 (and only once before prior to that).

"It was an entirely BBC Pebble Mill show. There was no element done in London, apart from the effects and music," says Vanezis. "I had Terrance Dicks' original script. To my mind, if you were to put everything back in, doing it in the original script order made sense."

Probably the most notable innovation to be introduced for the new version of *The Five Doctors* was the creation of a newly recorded incidental music score from the production's original composer, Peter Howell, produced in stereo from the BBC Radiophonic Workshop at Maida Vale Studios.

"I had a couple of sessions with Peter Howell at Maida Vale," Vanezis recalls. "At the beginning, he was very wary of it, actually. He kind of felt, 'This isn't yours to do anything with,' but then he looked at the tape and said, 'Actually, this is alright. This will work. I can see what you're doing now.'"

CGI had been only a minor part of *Doctor Who*'s production in the early 1980s and the original 1983 CGI of the televised *Five Doctors* had been at best crude. Two years on from *Jurassic Park*, the effects for the 1995 special edition would be quite different.

"Alison Rickman did CGI lightning bolts," explains Vanezis. "She did all of that, and Dave Chapman did all the Dalek effects."

The most memorable of the new effects was probably the Time Scoop – a triangular void that could pluck people out of their own time-stream and transport them to other worlds. In 1983, this high-concept idea was realised as a flat, black obelisk. For the re-edit, Vanezis had the effect completely remade as an amorphous 3D pyramid of glass and light. It has since been rather less generously referred to as a 'Mr Whippy ice cream cone'.

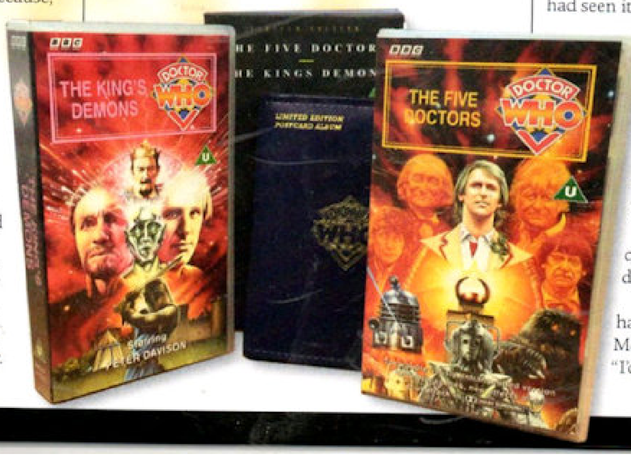
"I was never 100% happy with the Mr Whippy ice cream cone," says Vanezis. "The original plan that I'd talked about was keeping that original kind of shape – the black obelisk – but making it more 3D. So you'd have a 3D version of that. I quite liked the Andrew Skilleter *Radio Times* cover, where if you look carefully in the obelisk, there's a hint of the Jon Pertwee-era opening titles. So, my original plan was to have the obelisk in 3D – black – and as it got closer, you'd see a bit of the Pertwee title thing in a kind of light relief."

Production progressed well into the autumn, at which point Vanezis began showing a rough-cut of the production to colleagues, such as BBC engineer Steve Roberts at Television Centre.

"**Doctor Who Magazine** was given a review copy, very early on," Vanezis also recalls. "And Gary Gillatt [the magazine's editor at the time], God love him, did the worst possible thing he could have done and he showed it to John Nathan-Turner. When John had seen it, he sent a not-particularly-nice letter of complaint to Penny Mills. In fairness, some of the points he was making were fair points. His big complaint was that some people had been missed off the closing credits. I still can't work out for the life of me quite why they were missing. I think that it was a card that wasn't loaded into the Astons machine, for some reason."

Nathan-Turner also passed on his concerns to *The Five Doctors*' original director, Peter Moffatt.

"I do think, out of courtesy, they should have told me what they were going to do," Moffatt told **DWM** in 1997 (**DWM** 254). "I'd have been very interested to work with ►



> **"IT WAS MORTIFYING, REALLY, TO HAVE TO EDIT THIS LOVELY WONDERFUL SEQUENCE BECAUSE OF THIS AWFUL TRAGEDY."**
>
> **SIMON ASHCROFT VIDEO EDITOR**

◄ them on it for free, if they'd asked me. They didn't even consult John. When he spoke to the publicity lady about it, she said, 'Oh, I'm sure I rang Peter Moffatt.' He said, 'No you didn't, and you didn't ring me either.' They just quietly got on with it. John was furious. He said it's very boring because it's ten minutes longer. But John did say the effects are much better. I never liked that nasty little black triangle."

The Five Doctors – Special Edition was released as a box-set, alongside the preceding 1983 story *The King's Demons*, in November 1995. In spite of all of the new effects, music and editing, the new edition came in under budget.

"It's more considered, and it's not as rushed," concludes Vanezis of his finished edit. "There's a couple of points where I think we should have come off shots a bit quicker. Peter Davison has talked about that. Really – and everybody does this – you look at your previous body of work and you think, 'Christ, why did I make that decision?' And it's just experience."

Sales were actually less spectacular than some previous special tapes. However, because it had cost less to make, *The Five Doctors* still had a healthy profit margin.

"That and another straight-to-video thing I did with [BBC Restoration Team co-founder] Steve Roberts the following year, were the two things that almost made it inevitable that the Restoration Team would take over the running of the *Doctor Who* video range," says Vanezis.

The other 'straight-to-video thing' that Vanezis produced around this time was a compilation tape of outtakes, taken from the BBC comedy series, *Bottom*, starring Rik Mayall and Adrian Edmonson. The tape, titled *Bottom Fluff*, featured around 50 minutes of previously unbroadcast deleted material from the anarchic sitcom.

"It went on sale on 4 November 1996," Vanezis remembers. "By New Year's Day, it had sold nearly a quarter of a million copies and at 15 quid a throw, that was a lot of money. It had a turnover of about four and a half million pounds in six weeks. For any title in the entire industry, that was a big deal. The budget for this was £20,000, and we'd spent £12,000."

"Paul and Steve were incredibly good about getting things done and getting things done at a very economical price," explains Sue Kerr. "*Bottom Fluff* was extraordinarily successful and they were very good about the fact that we didn't have very much money. It's the kind of thing that, in publishing, you're always looking for. It was a great relationship with people who would always deliver."

Of course, *Bottom Fluff* wasn't the only best-selling BBC video release on the shelves that year. There was also a brand-new *Doctor Who* story! 1996 was the year that *Doctor Who* finally returned to television, and as the trailers kept telling us, 'it was about time'.

After years of waiting, in May 1996, *Doctor Who* returned to BBC1 for one night only, in a special multi-million-pound Anglo-American co-production, between the BBC and Universal Television. It starred Paul McGann as the new Doctor, and over nine million UK viewers watched it.

By an odd quirk of scheduling, the BBC actually issued its video release onto British high streets almost a week prior to its UK transmission – making the tape all the more eagerly anticipated. Come March, with excitement over the all-new *Doctor Who* at an all-time high, BBC Video was comfortably on schedule for the planned 15 May release date. However, at the very last-minute, there was a change of plan.

On Wednesday 13 March, 17 people were shot dead (16 of them children) in a mass killing at Dunblane Primary School in Scotland. It remains the deadliest firearms massacre in UK history. In the weeks immediately following the atrocity, numerous films and television programmes were re-edited or re-scheduled to remove any prominent use of firearms.

"There was a knee-jerk, but understandable, reaction against guns on television," recalls Simon Ashcroft, principal editor at Ace Video Ltd. "Unfortunately, the original cut of the Paul McGann *Doctor Who* started with a gunfight on the streets of San Francisco. Being the pet BBC video editor at the time, they came to us over a weekend to do what was effectively an emergency cutdown of this programme prior to it going to the duplicators. It was awful what we had to do to that. The director, Geoffrey Sax was sat there and I was saying to him, 'Geoffrey, we can't do this.' And he said, 'I know, but we have to.' It was mortifying, really, to have to edit this lovely wonderful sequence because of this awful tragedy."

The final – edited – video was belatedly released on Wednesday 22 May, and went on to sell over 40,000 copies, becoming the third biggest-selling *Doctor Who* tape of all time.

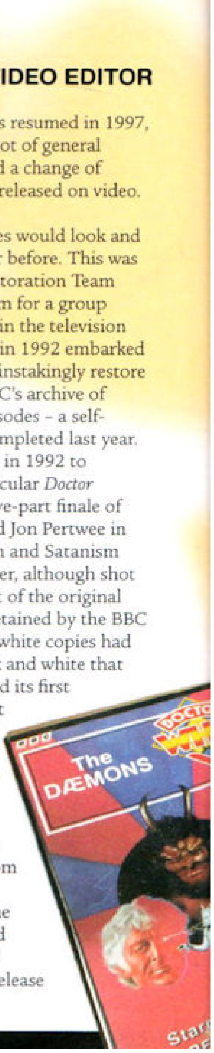
With a new Doctor and the possibility of a brave new future for the programme, 1996 was something of a turning point for *Doctor Who*. In order to allow BBC Video to take stock and reformat the range, there would be only one further video release in 1996 – *The Green Death*, which was released as a tribute to the Third Doctor, Jon Pertwee, who had passed away in May. For the time being, all other releases on the *Doctor Who* video range were suspended.

When *Doctor Who* video releases resumed in 1997, it was following a significant reboot of general operations at BBC Worldwide and a change of approach to how *Doctor Who* was released on video.

The next wave of releases would look and sound better than ever before. This was thanks to the BBC Restoration Team – a loose collective term for a group of like-minded professionals within the television industry (mostly BBC staff), who in 1992 embarked upon a 20-year long project to painstakingly restore and remaster the whole of the BBC's archive of twentieth-century *Doctor Who* episodes – a self-appointed task that was finally completed last year.

The unit was originally formed in 1992 to tackle the restoration of one particular *Doctor Who* story. *The Dæmons* was the five-part finale of *Doctor Who*'s 1971 series. It starred Jon Pertwee in a memorable tale of alien invasion and Satanism in a sleepy English village. However, although shot and broadcast in full-colour, most of the original colour mastertapes hadn't been retained by the BBC archives. Instead, only black-and-white copies had been archived. And it was in black and white that Episode 5 of the story had received its first video release early in 1992, as part of *The Pertwee Years* tape.

To restore the story back to full colour, the Restoration Team (Paul Vanezis, Steve Roberts and Ralph Montagu) retrieved the colour signal from a poor-quality home video of the programme from the 1970s and combined it with higher resolution pictures from the black-and-white film. The restored episodes were broadcast on BBC2 from 20 November 1992, with a release



from BBC Video following in March 1993. Colour restorations of two more (otherwise monochrome) 1970s stories quickly followed – *Doctor Who and the Silurians* (1970) and *Terror of the Autons* (1971).

"At that time, none of the material that had come out on VHS had really had any restoration done at all, as far as I'm aware," says Ralph Montagu. "BBC Video just had a copy made, and some of them were terrible, frankly. But that's what they did, and there was nobody really taking an interest in improving the quality."

"When film transfers came out, they were sometimes shocking," adds Steve Roberts. "They'd use whatever happened to already be on tape. I remember that *The Dominators* [1968, released on video in 1990] was particularly poor. At one point you saw dirt coming off the edge of the film, falling through the gate and getting stuck at the right hand side of the gate. And this was on the VHS release. It was so poor that [senior BBC colourist] Jonathan Wood bought it and then just took it back to the shop, saying, 'I'm sorry, this isn't fit for purpose.'"

Things changed in late 1996, as a direct result of a single letter of complaint that had been sent into BBC Video from a *Doctor Who* fan.

"For some reason," Paul Vanezis recalls, "I had to go and see Sue Kerr. I went in to have a chat and Sue said, 'Paul, I need to talk to you about something. We've had some letters of complaint, and there's one in particular. I need you to say to me honestly, does he have a point?' So, I read this letter. It was from a guy who had bought *Death to the Daleks* on video and his complaint was: 'It says, on the front cover – big red sticker – "Complete & Unedited". It is *not* complete and unedited! In fact, it's got less in it, in terms of the action, than the compilation did.' And he was right.

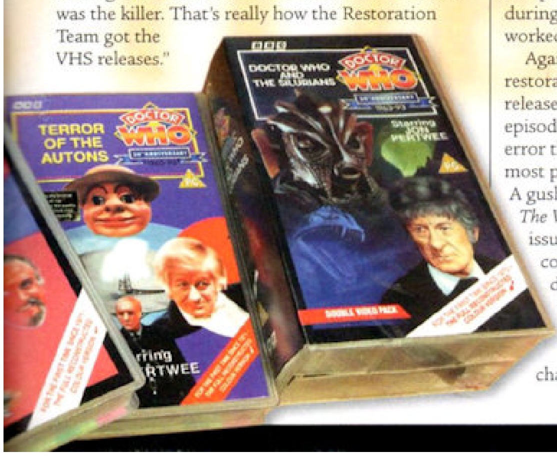
"Sue said, 'Well, how did this happen? We rely on the archive to send us the most complete masters. So how did this happen?'"

What had happened was that the archives had sent BBC Video a censored version of the story, created for a recent Australian broadcast.

"You see, when you sent for a tape from the archives, unless you specified the spool number, all the archive is going to do is send you the tape that is most convenient for you to play back," explains Vanezis. "The archive won't necessarily send the best quality, but the best *format* for them to play back. They don't know this stuff's edited."

The edited version of *Death to the Daleks* that the archives had sent was on a relatively modern tape format. It was in good condition and it was conveniently to hand. So, that had been the version they sent.

"So they said, 'Well, how do we get around that?'" continues Vanezis. "And I said, 'We'll do your masters for you. I can do it in Birmingham. It'll be done at cost. It'll be done on BBC premises and tech reviewed by the BBC. They won't have to go through Ace Editing.' And that's what we did. *Death to the Daleks* was the killer. That's really how the Restoration Team got the VHS releases."



DOCTOR WHO
THE WAR MACHINES

The War Machines was the first black-and-white story to undergo extensive restoration for VHS release.

As such, from 1997 onwards, all the *Doctor Who* VHS releases (with one exception) were overseen by Paul Vanezis, Steve Roberts and the BBC Restoration Team.

"Just knowing where the things *were* was half the problem," says Roberts. "Because we were fans, we had a lot of information about who had what, and what were the best copies to get hold of. With the best will in the world, for the people who were doing the job at BBC Video, it was a day-by-day job. They had no interest in *Doctor Who*. It was just another project for them. Anything for a quiet life as far as they were concerned."

Having already won her trust on *The Five Doctors* and *Bottom Fluff*, Sue Kerr was happy to delegate to the new team.

"It seemed to me that it was important that *Doctor Who* was restored by people who really understood what fans wanted," she says. "That's why I thought it was important that Steve and Paul were involved."

The first story to undergo extensive sound and picture restoration by the new Restoration Team was the 1966 serial *The War Machines*. The decision to produce a specially restored edition of the story was made in late 1996. As several large sections were missing from the BBC's own archive masters of *The War Machines*, a good deal of ingenuity was called upon to restore and/or recreate the many minutes of missing material. For the first time, a *Doctor Who* story also underwent dedicated sound restoration, courtesy of Mark Ayres, the *Doctor Who* composer who had arranged music for the show during the Seventh Doctor's era, and had previously worked on *More Than 30 Years in the TARDIS*.

Again delivered under budget, *The War Machines* restoration established a new standard for the release of archive *Doctor Who*, and the 1960s episodes in particular. And despite a duplication error that rendered around 400 copies unplayable, most people were very pleased with the results. A gushing Michael Ferguson (the man who directed *The War Machines* back in 1965) told **DWM** in issue 253: "I'm delighted that people are so committed to restoring *The War Machines* – discovering all the missing bits and putting them all together. I admire and thank the people involved."

The Restoration Team wasn't the only change on the *Doctor Who* range. In mid-1996, the respective marketing and publicity departments of BBC Books, BBC Video and BBC Audio were all merged, as part of a wider-ranging shake-up at BBC Worldwide, under the administration of BBC Worldwide's head of childrens products, Rona Selby.

This merging made it a lot easier to tie releases together with a coherent overarching strategy. However, it also meant a lot more work, which someone at BBC Worldwide had to take on. A new post was created to do exactly that – a post that would eventually go to BBC Worldwide's former pre-school editor, Steve Cole.

"I was working on children's magazines and *Doctor Who* was operating out of the children's book department under Nuala Buffini," recalls Cole. "We used to meet up and talk about exciting things like *Noddy* and *Pingu*, because it was easier than our bosses dealing with each other. And she mentioned one day that she was going to be taking on *Doctor Who*. And she didn't know that I was a fan. So I played it down. I was saying, 'Oh yeah, Tom Baker, yeah he was the Fourth Doctor Who wasn't he?' 'Yes, that's right.' So she told me all her plans and said, 'Oh, it's too much for me and I don't have the interest or the in-depth knowledge of *Doctor Who*. We're going to advertise for somebody else.' And at that point, I had to come out of the closet and say that actually, I was interested in going for that. I'd had enough of children's magazines. The problem was that my position was a higher grade and a higher salary than the position of *Doctor Who* editor. I had to go for various interviews and they kept saying to me, 'Why do you want to take a pay-cut and a grade-cut to go and work on *Doctor Who*?'"

Cole took over as the BBC's Sci-fi Projects' Editor in 1997.

"I was essentially taking over from the lovely Sue Kerr," he explains. "Sue was there for advice and support and everything. And there was a lady there in particular, Ingrid Taylor, who was quite keen and quite happy to pass it on."

"The first time I met Steve Cole," recalls Steve Roberts, "was when we were doing the VHS version of *The War Machines*. He came over to watch it at TV Centre and we were immediately able to suss out that he was a proper fan because he sat there in the corner and at one point was humming the incidental music to *Death to the Daleks*. So we got his measure quite quickly." ►

To relaunch the *Doctor Who* range, BBC Worldwide unveiled a specially produced trailer in the summer of 1997, which popped up on a number of video releases during that year. Narrated by a rather excitable Dalek, the trailer showcased all of the BBC's new *Doctor Who* titles, with interjections from a choice selection of archive clips.

"That's me being a Dalek," cringes Cole. "We didn't have the budget to get anyone in to do that properly, so we hired a ring-modulator for a morning and I did it down at Ace Video. I ordered up a whole stack of digital tapes and we went through them and got the bits and put it together in a day. They didn't want to record the Dalek vocal with effects. They wanted it dry. So I just had to do *a high-pitched voice* and then they ran it through the ring-modulator afterwards. But it made me feel like such an utter idiot, standing there in this room with this really dour-faced engineer, doing this ridiculous Dalek voice: *'From BBC Worldwiiiiiiiiiiddddddeeeeeee!'*"

With the job of essentially only looking after one programme, Cole's workload should, in theory, have been more manageable than David Jackson's and Sue Kerr's had been. However, in practice, by being responsible for *all* of the BBC's *Doctor Who* output (books, video and CDs), Cole's workload was effectively three times the size of the *Doctor Who* faction of Sue Kerr's job.

"Suddenly there was a stupid amount of work," says Cole. "There was a video every month. There was an audio every quarter and there were two 80,000-word novels publishing 11 months of the year – 22 in total every year – and I was the only member of staff doing all that! I was in danger of drowning a lot of the time. I worked out that I could do the job, as long as I didn't do any editing actually during working hours. So, for the entire range, I had to do all my editing in the evenings, at weekends, on tube journeys to work and on tube journeys back from work. Basically, I did nothing but live and breathe *Doctor Who*. It was pretty insane. I did say that it was too much, and they said, 'Okay, for support, you can have one freelancer for one day a fortnight...' Eventually, I got Jac Rayner helping me out."

"Steve Cole was instrumental," says Paul Vanezis. "He knew what the fans wanted. And also, you had somebody like Sue Kerr who got the right people on board and trusted and understood the passion we all had for it."

"We were always looking for ways to do something new," says Cole. "Generating something new in those wilderness years when there was nothing new. That's where the Restoration Team was invaluable, because they were a very, very safe pair of hands, who knew best what was going on. It was blissful working with the boys, because it was one thing you didn't have to worry about."

DOCTOR WHO
THE ICE WARRIORS
PATRICK TROUGHTON

The 35th anniversary was celebrated with an *Ice Warriors* box-set, including a missing episodes documentary (above).

"THE WORK ON THE ICE WARRIORS COLLECTION WAS A PROTOTYPE FOR ALL THE FEATURETTES ON THE DVDs, I SUPPOSE."

STEVE COLE **BBC PROJECTS EDITOR**

To mark *Doctor Who*'s 35th anniversary in 1998, the Restoration Team showcased its work with an expansive box-set of 1960s content eventually titled *The Ice Warriors Collection*. The story behind this box-set began in late April 1997, when a substantial chunk of a long-lost 1965 *Doctor Who* story called *Galaxy 4* was returned to the BBC, and some initial work done on restoring the material by Steve Roberts at Television Centre. It followed hot on the heels of another significant discovery of rare *Doctor Who* material in Australia, the year before.

On 28 June, Ralph Montagu and Steve Roberts met with Cole and discussed the possibility of exploiting the *Galaxy 4* material during the 35th anniversary year. There were a number of ideas on the table. A VHS release of the 1977 television documentary *Whose Doctor Who* was suggested by Roberts and Montagu. Cole meanwhile outlined his idea for a special video release of the 1967 story *The Ice Warriors*.

The following February, a decision was made on a two-tape anniversary set, comprising *The Ice Warriors*, Episode 3 of *The Underwater Menace* (1967) and a newly made documentary about the 'lost' episodes of *Doctor Who*, called *The Missing Years*.

"*The Ice Warriors Collection*," says Cole, "was the first time in a while that we'd had a purpose-made documentary made, and obviously that really highlighted the Restoration Team's work – not only on the clips, but, of course, there was a massive job done presenting *The Ice Warriors*. It was a prototype of all the featurettes on the DVDs, I suppose."

The chief problem facing any presentation of 1967's *The Ice Warriors* was that two sixths of it was missing. The BBC archives only retained film recordings of episodes One, Four, Five and Six, together with audio-only recordings of Two and Three.

There were a great many off-screen photographs (telesnaps) from Two and Three, but it took much ingenuity to reconstruct abridged versions of the episodes, with the static images carefully married up to the original audio. The task of creating this reconstruction was given to Ralph Montagu.

"I've never put so many hours into something in my life, frankly!" says Montagu. "What I tried to do was up the level of action. I tried to introduce enough cuts and changes that one never felt that you were looking at a still for ages. Although it was a still, you were only looking at it for long enough to take it in, as you would a normal shot, then something changed. I always tried to make it so that every time someone spoke, you cut to that person, or you would cut to a different angle – something to kind of maintain a momentum. I really tried to avoid reusing stills or frame-grabs."

The finished set was rapturously received by fans upon its UK release in November 1998. In **DWM**

The BBC Worldwide *Doctor Who* team in the late 90s/early 2000s: Steve Cole, Justin Richards and Jac Rayner.

ART ATTACK!

The very first *Doctor Who* videos had fairly basic covers – a montage of photographs, originally prepared by the television series' own graphic designer Sid Sutton.

The original cover for *Revenge of the Cybermen* in 1983 came in for some criticism, as it featured photographs of an *Earthshock*-style Cyberman and Tom Baker from *Warriors' Gate*. Later editions of the tape had a revised cover, featuring a period-appropriate logo. These reissues set a template for the *Doctor Who* range that didn't change until the early 1990s, when BBC Video started commissioning all-new artwork for its tapes. This often vibrant artwork from artists like Alister Pearson and Andrew Skilleter became one of the range's most distinctive and fondly remembered aspects.

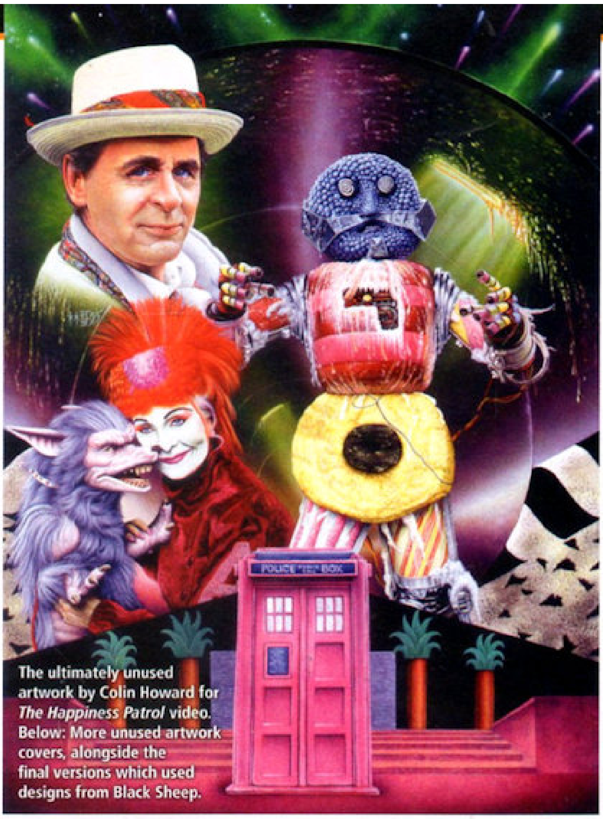
"The art department was quite proud of the originated covers," says David Jackson. "Often there were no – or very few – production stills. If you lifted a screengrab off the tape, the pictures were pretty ropy. So, the solution was to commission some artwork, but it actually turned out to be a bit of a selling point for the tapes."

Joining the ranks of freelance cover artists in 1993 was, Colin Howard, who had previously done work for **DWM** and would remain with the range as its principal artist for the next five years.

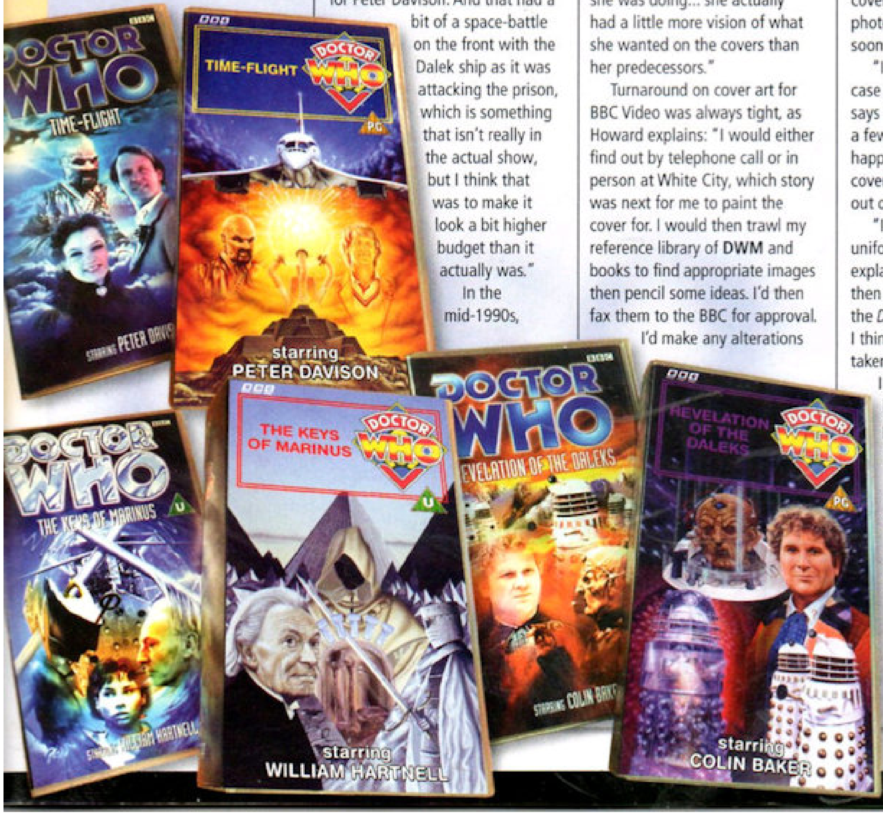
"I was very lucky in the late 80s to have Colin Baker write a reference letter for me, which helped with being taken seriously at the BBC," Howard recalls. "My first cover was *The Two Doctors*. At the time, there was a thing for geometric shapes in artwork and that sort of style. I think Andrew Skilleter was doing a lot of it – Alister Pearson as well. I delivered my cover quite happy, and they said, 'In the future, can we move to something a bit more sort of action-related?'"

The BBC Video art department was not large and covered a number of titles outside of *Doctor Who*.

"There were quite a few youngish girls, sort of in their mid-to-late-twenties that I think were just out of university," remembers Howard. "Sarah Andrews, I worked with for a year or two. She was really nice. I remember Sarah saying to me that she wanted to move it to more of an action-y kind of look on the covers – to try to make them look as exciting as possible. A bit more kapow and zappy. I think that a good example was Bruno Ellitori. He did *Resurrection of the Daleks* for Peter Davison. And that had a bit of a space-battle on the front with the Dalek ship as it was attacking the prison, which is something that isn't really in the actual show, but I think that was to make it look a bit higher budget than it actually was."



The ultimately unused artwork by Colin Howard for *The Happiness Patrol* video. Below: More unused artwork covers, alongside the final versions which used designs from Black Sheep.



In the mid-1990s, Sarah Andrews left BBC Video, to be succeeded by Margaret Clarke, with whom Howard also got on well.

"Margaret Clarke came in at the end, was absolutely lovely and I was very happy working with her," he adds. "Margaret came from a publishing background, was a little older than the others and knew what she was doing... she actually had a little more vision of what she wanted on the covers than her predecessors."

Turnaround on cover art for BBC Video was always tight, as Howard explains: "I would either find out by telephone call or in person at White City, which story was next for me to paint the cover for. I would then trawl my reference library of **DWM** and books to find appropriate images then pencil some ideas. I'd then fax them to the BBC for approval. I'd make any alterations required, then commence with painting the cover usually in acrylics over the pencil, which, when completed, I would usually post to the BBC or, on the odd occasion, drop it off in person."

The major re-organisation of the *Doctor Who* brand in 1996 saw an end to hand-painted artwork on virtually all *Doctor Who* products, including VHS covers. Digitally manipulated photographic composites were soon introduced instead.

"I think that it was simply a case of Photoshop coming in," says Colin Howard. "I heard from a few fans who weren't really happy, because the artwork covers really made the VHS stand out on the shelf."

"It was really wanting a uniform look for the range," explains Steve Cole, who was then just taking on the running of the *Doctor Who* range. "That was, I think, a decision that had been taken before I arrived. For me, I sort of understood the logic of it, but I would have preferred the excitement of having new artwork."

The company tasked with handling the new look was Soho-based Black Sheep Ltd, which had recently worked on Aardman's *Wallace and Gromit*.

"The art editor at the BBC, Margaret Clarke, knew them and worked with them a lot," says Cole. "I think that they probably asked various companies to pitch for the responsibility of the new look of *Doctor Who*, and Black Sheep got it."

Black Sheep's main designer on the *Doctor Who* ranges was James Macey.

"I think I probably did 60 or so," says Macey. "I probably did about 80% of it myself and then it would have just been one of the other partners."

The new design templates were also developed by Black Sheep. "We were given an existing flat logo," says Macey, "but we sort of cleaned that up and made it a bit more dramatic, and gave it some sort of 3D-ness. A lot of the cover art was quite dependent on the supplied imagery, really. As you can imagine, the quality of some of the images of the old Doctors was pretty poor."

The source material for Black Sheep covers usually came from the BBC's own photo library, as Cole remembers: "I used to make various regular trips down to the BBC TV Centre photo library. You used to have to pay to go down there to go through all the files. What was great was that you'd look through this massive place, with all these filing cabinets – very quiet – and you'd take out a photograph from, say, *Horror of Fang Rock*. It would be Tom wearing the bowler hat, with the rope round his neck looking thoughtful, but then you'd see that along with the print, there would be a couple of negatives at the side, with a slightly different expression and a slightly different pose. I knew, as a fan, what was a classic photograph and what was a variant on it or something different altogether. So it was very exciting when you occasionally found an image that you didn't recognise. And you put that on the *Fang Rock* video cover, because it was only a tiny bit different, but you knew that fans picking it up would see it is a different photo."

The Black Sheep image used for the *Horror of Fang Rock* video release.

◄ 271, reviewer Dave Owen judged it 'an excellent pretext to release missing episodes and clips'.

The Ice Warriors Collection and the component *Missing Years* documentary in particular, very effectively explained why so many early episodes simply didn't exist in the archive as film recordings anymore. It was an obvious celebration of the show's past in its 35th anniversary year. However, it was also tinged with sadness.

One of the most oft-quoted moments in the documentary came from an interview with *Doctor Who*'s former production team advisor, Ian Levine. Asked about his views on lost *Doctor Who* episodes, Levine concluded emphatically: "There are 110 missing episodes of *Doctor Who*. There will always be 110 missing episodes of *Doctor Who*. If they were going to turn up, they would have turned up. We would have found them!"

A few weeks later, another lost episode of *Doctor Who* – 1965's *The Lion*, the first part of *The Crusade* – was returned to the BBC.

"I remember that I was told one morning when I got in," recalls Cole. "I instantly went round to Ben Dunn, who by then was my boss. And I was babbling and enthusing about this exciting missing episode, and how we'd have to rush-release. We could do this and we could do that. And he was sat staring at me like I was absolutely insane. I eventually sort of stopped talking at him and he went, 'Right well, that's great. Okay. Yes, well we'll look into what we can do there.'"

The episode was released on VHS in July 1999. Actor William Russell, who had played the character of Ian Chesterton in the original episode, reprised the character for a series of specially recorded introductory scenes on the new tape. He was returning to the role of the Doctor's very first companion for the first time in nearly 35 years. Vanessa Bishop commented in her review in **DWM** 279 that, 'William Russell, relaxed in an opulent library, resurrects [Ian Chesterton] magnificently. Other than his whitened hair, he is as Ian as ever... a script punctuated with humour and warm remembrances.'

"We did that at Ian Levine's place," recalls Steve Roberts. "He had this faux sort of panelled drawing room with a suit of armour in the corner and everything, and we just sat William Russell in his big armchair."

"I only wrote the introduction to the story, but it was lovely to write it and William Russell, of course, performed it beautifully," says Cole. "That was really nice to be able to do that. I remember that I was having to go off to Los Angeles to do a *Doctor Who* convention. I'd hoped to write the entire thing, but didn't get a chance with everything going on, and I was just trying to keep on top of everything. So the missing episodes linkage was written by the Restoration Team, although they didn't credit themselves, which I felt they should have."

The BBC's *Doctor Who* range was now riding on a high and the work of Cole and the Restoration Team on things like the William Russell material and *The Ice Warriors* box-set, were roundly applauded by fans... well, *most* fans anyway.

"*Doctor Who* fans are very vocal," Cole continues. "It's usually about the things that are annoying them, more than the things that they like. I was there, basically working my butt off, and all you got was people sniping or complaining that they didn't like the covers or they didn't like this. It was nice when you did things like *The Ice Warriors* set and people were very happy. That makes you feel good because it's a notoriously hard crowd to please."

BBC
DOCTOR WHO
THE CURSE OF FATAL DEATH
PG
STARRING ROWAN ATKINSON
COMIC RELIEF

Rowan Atkinson becomes the Ninth Doctor for 1999's *Comic Relief* Special, *The Curse of Fatal Death*.

> "THERE WAS ONLY ONE SHOT AT RELEASING THE CURSE OF FATAL DEATH, BECAUSE IT WAS MADE FOR COMIC RELIEF, AND THE PROFITS HAD TO GO THERE."
>
> **STEVE COLE BBC PROJECTS EDITOR**

One of the more unpopular decisions BBC Video had to defend came in the spring of 1999, when in an unexpected move and as the number of unreleased *Doctor Who* episodes dwindled, BBC Video announced that it would be reducing the frequency of its *Doctor Who* releases from monthly to bi-monthly.

As *Video Home Entertainment* magazine pointed out in mid-1999, 'BBC Video, having put their *Doctor Who* schedule back on track, may well be realising that the number of quality tapes available for release is fast diminishing.'

A much-needed injection of new *Doctor Who* television product arrived (albeit briefly) in March 1999, with the BBC1 screening of Steven Moffat's '*Doctor Who* comedy', *The Curse of Fatal Death*, starring Rowan Atkinson, Julia Sawalha, Jonathan Pryce, Richard E Grant, Hugh Grant, Jim Broadbent and Joanna Lumley. The story's September video release also included a number of previously unreleased (and untransmitted) *Doctor Who* comedy skits and an exclusive documentary about the making of the programme, from Lion Television Productions.

"It was great. It was a bit of new *Doctor Who*," says Cole. "We knew that there was only one shot at releasing it, I think, because it was made for Comic Relief and the profits had to go there. There was only ever going to be a limited window of opportunity for doing it."

However, *The Curse of Fatal Death* was also the last *Doctor Who* release to go out on Cole's watch. By the time it hit the shops, he'd already left his position as head of the *Doctor Who* ranges.

"People said to me at the beginning," recalls Cole, "'Oh, you'll be like a child in a sweet-shop in a job like that.' And it's true – a child in a sweet-shop can often gorge and be sick. It was both the best of times and the worst of times, if you like. It was obviously exciting to be in charge of *Doctor Who* – to be able to push it on in new directions through the books and everything else – to be able to celebrate its past through the videos and the audio soundtracks and other things, but on the other hand, the work was so relentless. It was just impossible. I was pretty much burnt out."

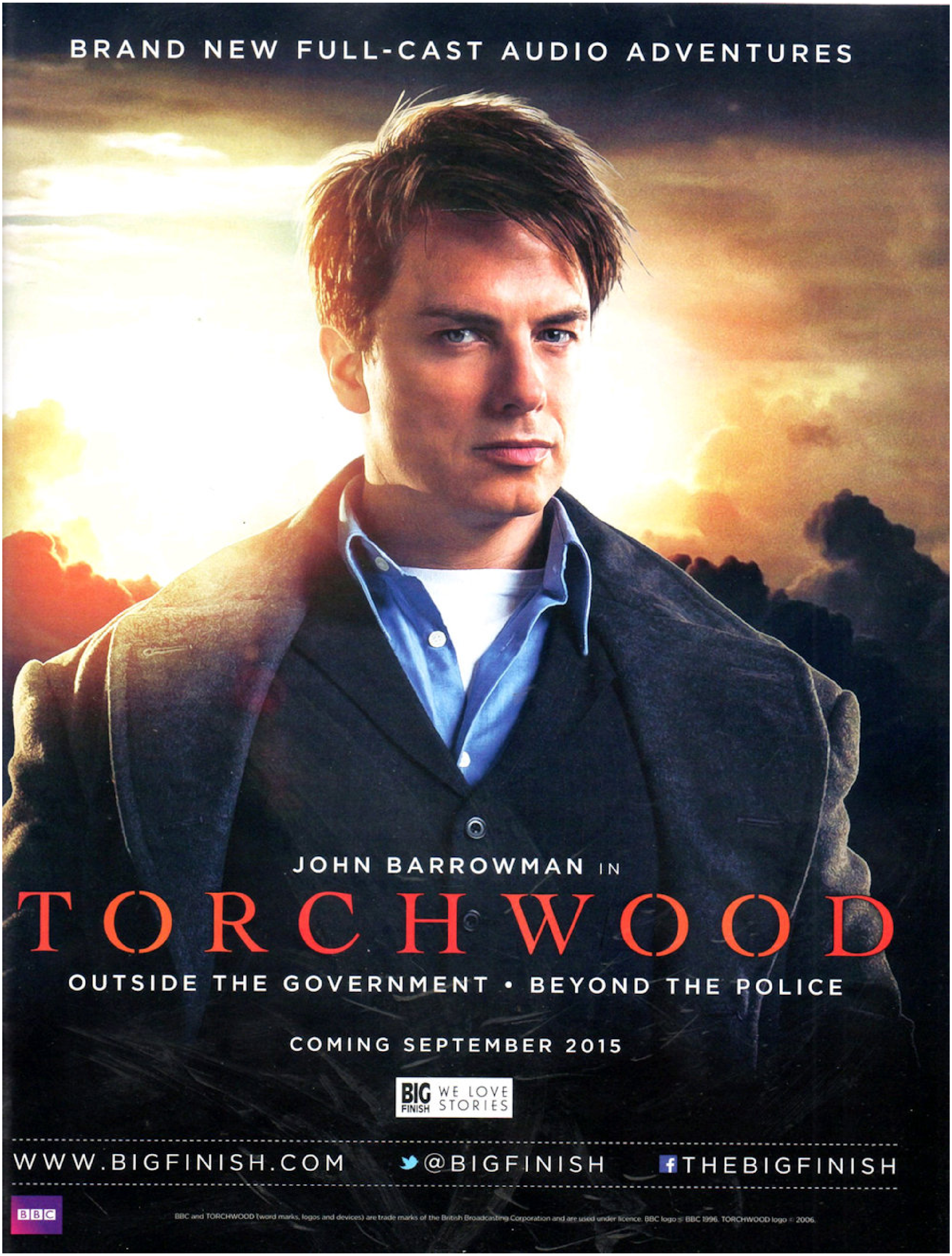
In the early 2000s, thanks to the Restoration Team, old *Doctor Who* episodes were looking better than ever before. There were more and more box-set releases too. However, despite their undoubted success, the days of such releases were numbered.

The arrival of the DVD format in the latter part of the 1990s changed everything for the VHS market in the UK. And it happened almost overnight. Within less than three years, DVD would effectively kill the videotape as a marketable product altogether. The future belonged to DVD.

The last complete *Doctor Who* story to be issued on the old format was 1974's *Invasion of the Dinosaurs*, starring Jon Pertwee. A VHS release of the story had been mooted as early as 1999. However, only now, with no other complete tales left in the archives, did it finally creep out in late 2003.

The well had run dry. There were no more episodes left to release. And in one of those rare bits of perfect timing that hardly ever happen, the BBC took this moment to announce the start of production on a completely new series of *Doctor Who*... **DWM**

Next time: The Re-visitation...

BRAND NEW FULL-CAST AUDIO ADVENTURES

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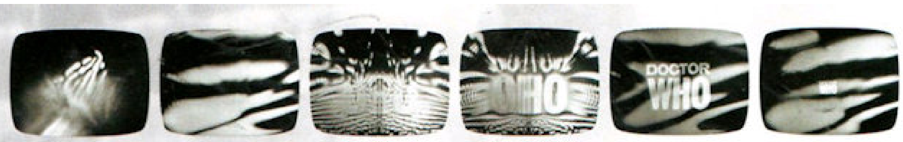


THE FACT OF FICTION

The Dalek Invasion of Earth

They're back – and this time they've conquered the Earth! *The Fact of Fiction* heads to the twenty-second century for *Doctor Who*'s first ever sequel...

FEATURE BY **ALAN BARNES**

In DWM 471, *The Fact of Fiction* compared the first Dalek serial to HG Wells' *The Time Machine* (1895), and showed how Wells' Morlocks cast their 'nauseatingly inhuman' shadow over Terry Nation's Daleks. For the first Dalek sequel – *Doctor Who*'s first sequel, indeed – Nation borrowed, arguably, from another of Wells' sacred texts: *The War of the Worlds* (1898), in which Londoners flee the menacing spread of the Martians' deadly machines. Where Nation's Daleks are bedding in at Bedford, Wells' Martians are walking from Woking; on his way to Trafalgar Square Wells' narrator's brother sees 'fugitives from West Surrey... driving from the direction of Westminster Bridge...' Later, we're given a vision of the shattered capital: 'the dome of the Albert Hall... came out clear and little in the sunrise, the jagged ruins of Westminster rising hazily beyond...' They're all there, in *The Dalek Invasion of Earth*: Trafalgar Square, the Albert Hall – and, of course, Westminster Bridge... (Let's not overlook, either, the name that Terry Nation gave one of the Daleks' downtrodden slaves: unbelievably, 'Wells'!)

But vivid imagery isn't the only reason to remember *The Dalek Invasion of Earth*. "Who was your favourite companion?" the Twelfth Doctor was asked recently – by a young visitor to the Cardiff *Doctor Who* Experience, in fact; it appears that by some bizarre, dimension-twisting meta-business, the Doctor was actually present (no, honestly, he was: see *tinyurl.com/CapaldiSurprise*). The Doctor thought about this for a moment: "Ahh, so many, many companions... They're all special to me. My granddaughter..." he began. "My granddaughter was very special to me, and I had to say goodbye to her." His voice broke: "I promised I would go and see her... and I never did."

All these years later, his farewell to Susan is still shattering – to him, and to us.

World's End
FIRST BROADCAST: 21 NOVEMBER 1964

A man wearing a metal headpiece (Kenton Moore, uncredited) staggers beneath a bridge, past a sign giving notice that: 'It is forbidden to dump bodies into the river.' Tearing off a restrictive collar, he submerges himself in the water...

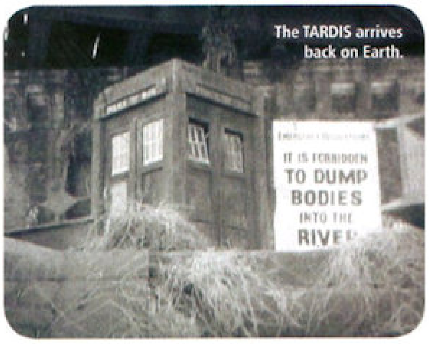
■ It's Kenton Moore, later Noah in *The Ark in Space* (1975), who tears off the Roboman collar – but it's Fight Arranger Peter Diamond, seen only from behind, who 'drowns' in the then-filthy Thames!

Moments later, the TARDIS materialises.

■ In Terry Nation's first draft script, a Roboman's corpse was to be shown face-down in mud at the river's edge before the TARDIS materialised.

Inside, Dr Who (William Hartnell) frets over the unclear view on the scanner – but his granddaughter Susan (Carole Ann Ford) confirms that readings are normal for Earth.

■ Here, the story continues directly on from *Planet of Giants* (1964), in which the Doctor cursed the fact that he couldn't see a thing on the scanner: "I think we're beginning to materialise. Perhaps I shall know now where we are..."



The TARDIS arrives back on Earth.

IT IS FORBIDDEN TO DUMP BODIES INTO THE RIVE

■ This scene was completely overhauled from Nation's draft, in which Susan's 'woman's intuition' concerning their point of arrival was pooh-poohed by the Doctor as a 'Complete fallacy!'

The Doctor is sure that he's at last returned Barbara (Jacqueline Hill) and Ian (William Russell) to London... but in what year, he wonders, observing abandoned works on the bridge.

■ Unusually, the TARDIS' windows are open; the windows of the Gilbert Trench-designed Mark II Metropolitan police box were hinged at the bottom, designed to open inwards. Why are they open, though? The police box prop was assembled on location for the first time for this scene, filmed under the south side of the Victorian-built Kew Railway Bridge on Thursday 27 August 1964 – *ie*, the height of summer. So it might have got a little stuffy in there, with four actors inside one box...!

■ Before we cut to a studio recreation of the same set, we're given a shot of the opposite riverbank, seen from the travellers' POV – showing the left-hand side of Butler's Wharf, later the site of the TARDIS' landing in *Resurrection of the Daleks* (1984). So unless the entire Wharf is moved sometime before 2164, they're looking at the south bank of the River Thames, from the north; from the shadow of Tower Bridge, in fact!

■ Heavy mist swirled around the scene in the first draft, causing Ian to stumble over the Roboman's corpse – which indicated to the travellers only that humanoids inhabit this planet, not that it's Earth (not yet). The Doctor and Ian ►

"We are the masters of Earth!
We are the masters of Earth!
WE ARE THE MASTERS OF EARTH!"

ESSENTIAL INFO

The numbers were inarguable: on 28 December 1963, 6.4 million viewers saw the part-machine Daleks make their first full appearance in *Doctor Who*, in the episode titled *The Survivors*; but by 1 February 1964, when the final episode of that first Dalek serial went out, 10.4 million were watching. The sequel was in development by the end of that month: the Daleks were to 'threaten Earth' in a six-part adventure concluding the series' first 52-week run, commissioned from their creator Terry Nation on 17 March. Nation was due to deliver draft scripts for *The Return of the Daleks*, as the serial was initially known, by 19 June.

Début of the Daleks.

But the programme's long-term future was far from clear, with the production team agitating for better studio facilities than the cramped conditions at Lime Grove – and regular cast member Carole Ann Ford, disappointed by the lack of depth granted the Doctor's granddaughter Susan, determined to leave by the end of that first year. During the summer, without a firm commitment from BBC1 chief Donald Baverstock to extend the programme's run, the production team found themselves in limbo, unsure whether to replace Susan with 'another younger girl' at the end of the Daleks sequel; or not to bother, since the whole series would be coming to an end.

Nation's draft scripts (briefly titled *The Invaders*) introduced Susan's possible replacement – a soon-to-be-orphaned British Indian teenager named Saida, who'd stow away in the TARDIS at the end. Saida soon become a Jenny – and producer Verity Lambert was keen to cast 14-year-old Pamela Franklin, who'd made a striking film début as the haunted Flora in the ultra-spooky *The Innocents* (1961). On Friday 21 August, Baverstock finally agreed to continue the series for a further six months – but with location filming imminent, Jenny had lost her berth in the Ship.

Jenny: left behind.

Two days later, at around daybreak on Sunday 23 August, the Daleks landed in Trafalgar Square, for the first of several days' pre-filming – and a few weeks later, on Friday 18 September, *The Dalek Invasion of Earth* began recording, one episode per week over six successive Fridays, at Riverside Studios in Hammersmith. Both outside and inside, *Doctor Who* was now being made on a wider canvas than it had been before – and it showed, not just in the well-remembered 'Daleks in London' film scenes, but also in designer Spencer Chapman's visibly expanded sets.

Final episode *Flashpoint* (originally *Earth Rebels*) aired on Boxing Day 1964 – and many hundreds of thousands viewers would have watched it with freshly-unwrapped Dalek toys by their side, for this was the year of the Dalek Christmas. Terry Nation, meanwhile, was already working on a second Dalek sequel, commissioned the week before...

The Dalek Invasion of Earth ranked 47th (out of 241) in **DWM**'s *First 50 Years* poll, published in 2014.

examined the 'Almost mummified' body – its burn scars suggesting that death was caused by 'exposure to some intense type of radiation'.

■ As with the first Dalek serial, *The Dalek Invasion of Earth* soon became an Aaru Productions movie, released under the grammatically vexing title *Daleks' Invasion Earth 2150 A.D.* (1966). Nation's scripts were adapted for the big screen by co-producer Milton Subotsky, with additional material by original story editor David Whitaker. Here, Special Constable Tom Campbell (Bernard Cribbins) rushes into a handily stationed police box to report a smash and grab on a jewellers' – only to discover it's actually *Tardis*, the time and space machine invented by Dr Who (Peter Cushing). *Tardis*, he explains, "is capable of taking us to any age, on any planet, *in any universe*" – so we're free to interpret the movie as a 'parallel universe' version of *The Dalek Invasion of Earth*. In this account, *Tardis* is already *en route* to 2150 AD, so their date of arrival is no surprise...

Susan tries to look over a wall, but falls back – causing a partial collapse of the bridge works. A metal girder blocks their way into the TARDIS.

■ In Nation's draft, the collapse came about when Susan, clambering up the crumbling brickwork, was startled by an owl – which flew out of a cavity above her head. Falling, Susan was knocked out – and the travellers realised that the way to the Ship was blocked when Barbara went to fetch a first aid box.

From the riverbank, Ian spots a warehouse – where they might find a crowbar to free the Ship. The Doctor fears that they've not arrived in the 1960s, since they've heard neither birdsong, nor shipping – "not even the chimes of old Big Ben." Susan has twisted her ankle, so Barbara remains with her while the Doctor and Ian set off...

■ "What you need is a jolly good smacked bottom!" the Doctor tells Susan in an unscripted line – possibly William Hartnell's own addition.

■ In the draft version, the Doctor and Ian set off in search of first aid for the still-unconscious Susan.

Soon, the Doctor and Ian enter the derelict warehouse via a flight of metal stairs...

■ Shots of since-demolished warehouses at St Katharine Docks – again, on the north side of the river, close to Tower Bridge – featured here. The Doctor and Ian, however, are climbing a stairway at the abandoned Wood Lane Underground station, close to BBC Television Centre...

Through a window, Ian spots Battersea Power Station – with only two of its four chimneys intact, and a nuclear reactor nearby.

■ The photocaption representing Ian's POV of the Power Station appears to show Chelsea Bridge in the mid-ground (minus its suspension cables – doubtless they've fallen to Daleks!), with a nuclear facility in the foreground – a view that could only be seen from the north side of the river.

Barbara tends to Susan's sprained ankle.

The Doctor finds a calendar dated 2164...

■ In the first draft, before the Doctor and Ian arrived in this former office, stage directions called for the camera to close in on a shot of a tattered calendar 'fluttering' on the wall: 'The large figures proclaim it to be the year 2041.' From here, the Doctor and Ian finally gained a clear view of the vista outside – including Nelson's Column, at last confirming their arrival in London.

■ "At least we know the century," remarks the Doctor to Ian, pointing out the date on the calendar. Maybe, but that's all – because in the next episode, we'll learn that the Daleks invaded some nine-and-a-half years previously, six months after the outbreak of a global plague. It seems unlikely that calendar manufacturers could continue to operate under such adverse economic circumstances, so the calendar must surely predate the invasion – making the year 2173 at least. (The calendar is found in a desk drawer; had it been current in the year of the invasion, it would surely have been on display!)

To bathe Susan's injury, Barbara again goes to moisten her handkerchief – but spots the suicide's corpse in the river. Returning, she finds Susan has gone. Gunfire sounds in the distance; an Insurgent (Robert Aldous, uncredited) jumps from the wall, telling her that 'Tyler' has got Susan: "Come on, we've got to get out of here!"

■ In the Subotsky/Whitaker screenplay, it's 'Wyler' (Andrew Keir) – a Scottish-accented version of Tyler – who smothers the mouth of Barbara's proxy, Dr Who's tweedy niece Louise (Jill Curzon).

In the warehouse, the Doctor and Ian discover a body, wearing a headpiece – which the Doctor believes is "ideal for picking up high-frequency radio waves." There's a knife in the man's chest...

Tyler takes Susan and Barbara to the rebels' hideout.

■ Since the travellers had already found a Roboman corpse by the river, this scene appeared nowhere in the draft. Instead, the Doctor and Ian's examination of a chemical store led them to spot a pool of spilled acid, suggesting that someone else has been here recently – else the acid would have burned through the floor. (The acid, we'd later learn, was being collected by Resistance member David, presumably to fill up Dortmun's bombs.)

A creaking alerts Ian to look inside a storeroom – but he walks through a far door into empty space. He clings onto a metal beam, and the Doctor helps him back inside. As they leave, a young man (Peter Fraser) emerges from hiding...

Barbara is led towards a derelict Underground station; meanwhile, [Carl] Tyler (Bernard Kay) carries Susan inside.

■ In Nation's draft, Barbara's (solo) search for Susan led her into London's deserted streets. The writer proposed to establish these with the use of 'evacuated London' footage from the nuclear blackmail thriller *Seven Days to Noon* (1950). He also suggested that parts of this sequence could be filmed at a still-extant WWII bomb site at Ludgate Hill.

■ The overgrown Wood Lane Underground station featured in this brightly sunlit sequence, filmed on Tuesday 25 August 1964. Built in 1908 to service the grand Franco-British Exhibition, the station (long since demolished) was left to the weeds after the 1947 opening of the more conveniently situated White City.

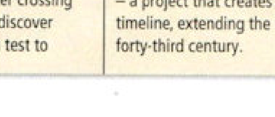
■ In the film, Wyler brings Louise to Embankment tube – where she's reunited with Dr Who's prepubescent granddaughter, Susan (Roberta Tovey).

Heading back to their companions, the Doctor and Ian observe a flying saucer above the Thames...

■ Oddly, the pair don't comment on the fact that they've just seen a flying saucer – *a flying saucer!* – hovering over London. Perhaps Ian presumes that this is a common enough sight post-2164, and doesn't want to look terribly gauche by remarking on it to the Doctor? In Terrance Dicks' Target Books novelisation (1977), Ian shakes his head in awe:

MEANWHILE...

The Daleks' invasion, as the title suggests, is a global one – so it's no surprise that various other Doctors have been present on Earth in the same period! Written by Cavan Scott and Mark Wright, audio drama *Masters of Earth* (Big Finish Productions, 2014) sees the Sixth Doctor and Peri arrive in Scotland during the Daleks' occupation – but the Doctor is reluctant to join in the fight against the invaders, because if he were to be identified now, the Daleks might be ready for his First incarnation when he arrives in London in the next year. They join a group seeking refuge in the supposedly Dalek-free Orkney islands – but when they arrive, after crossing a sea full of Slythers, they discover that they've been part of a test to find suitable candidates to be upgraded into a superior class of Roboman Elite...!



Robomen feature, too, in Nicholas Briggs' *The Mutant Phase* (2000), in which the Fifth Doctor and Nyssa encounter the invaders at work in Kansas in 2158 – a project that creates an alternative timeline, extending the invasion to the forty-third century.

'Stage directions in the draft script noted that Dortmun was "very bitter towards the Daleks who cost him the use of his legs."'

"There were rumours of flying saucers in my time, Doctor, but I never thought I'd see one as close as this." The Doctor immediately identifies the saucer as an interplanetary vessel, concluding: "Earth has been invaded by another world."

■ The flight of the (laterally-strung) model saucer was recorded 'as live', during studio recording.

Barbara catches up with Susan and Tyler, who tells them that their friends will be collected later. The Doctor and Ian arrive back at the bridge.

■ In Nation's draft, the Doctor and Ian didn't see the saucer until after they'd returned to find Barbara and Susan missing. Since London looked just as it did in the 1960s, the Doctor reasoned that some kind of catastrophe must have occurred in the 1970s – but thought famine or plague more likely than a conventional war, telling Ian: "Even back in your time, scientists had developed deadly strains of bacillus. A container no bigger than a cup could contain enough bacteria to wipe out the whole of Europe..." Nation would, of course, unleash just such a plague on 1970s Earth in his post-apocalyptic BBC series *Survivors* (1975-77)!

■ Meanwhile: Barbara approached the saucer's landing site at Trafalgar Square. She saw a ramp lowered from the saucer's underside, and Robomen filed out from within, 'dressed in black from head to foot'. Stage directions called for their leader to move into a close-up shot, revealing a make-up seemingly not unlike that of Boris Karloff as Frankenstein's Monster: 'On the temples and forehead are large badly stitched scars... On the left temple is a disc as big as a half-crown, and an inch thick. Two thin wires emerge from it and vanish into the hair.'

Tyler brings the women to a secret hatch in a station corridor.

■ In the draft, the switch to activate the secret door wasn't hidden in a poster, but in the second 'O' in a sign beginning: 'PUBLIC WARNING! DO NOT DRINK RAIN WATER. ALL WATER MUST BE BOILED BEFORE CONSUMPTION...'

■ That same Warning is used in the movie, albeit with the switch hidden in the 'O' of 'DO'. Presumably, the notice was intended to relate to the plague referred to later in Nation's scripts – unleashed by the Daleks as part of their invasion plan. Alas, there's no mention of the plague elsewhere in the film, making the sign a bit of a *non-sequitur*!

David [Campbell] jumps through, telling Tyler he fought a Roboman in the warehouse. Wheelchair-bound Dortmun (Alan Judd) appears; Tyler tells him that 'they' have landed a saucer at the heliport. David heads back in search of the Doctor and Ian...

■ Stage directions in the draft noted that Dortmun was 'very bitter towards the Daleks who cost him the use of his legs.'

The Emergency Regulations sign prompts Ian to wonder if plague is responsible for London's state.

■ Ian reckons the saucer "disappeared somewhere over the other side of the river, in the direction of Sloane Square" – *ie*, in Chelsea, at the east end of the King's Road. At the western end of the same road: the district known as World's End, after the pub at no 459 – hence, presumably, the episode title!

From the warehouse, David spots the Doctor and Ian – but also sees two Robomen approaching...

■ Again, Butler's Wharf can be seen on the opposite side of the river in the shot of the Robomen – which was filmed at Irongate Wharf, by St Katharine Docks, on Tuesday 25 August.

■ The final few scenes of the draft episode bore little resemblance to the version transmitted: while the Doctor and Ian backed away from two Robomen staring down at them, Barbara had returned to the entrance of an Underground station – where she found herself surrounded by three Robomen. As she raced into the Underground, the Doctor and Ian were taken to Trafalgar Square, where they watched the saucer's ramp descend. Meanwhile, in the Underground, Barbara was attempting to hide from the approaching Robomen when someone (Tyler, as it turned out) reached out from behind her, pressing a handkerchief over her mouth...

Moments later, four Robomen order the Doctor and Ian to "Stop!" The Doctor and Ian conspire to escape by jumping into the river – but a Dalek is emerging from the dark water...

■ This unforgettable *Doctor Who* moment was filmed (as can be clearly seen) beside Hammersmith Bridge, a stone's throw from Riverside Studios, on Thursday 27 August 1964 – with a cable used to haul wetsuit-clad Dalek operator Robert Jewell onto land.

■ In the draft, however, not one but four Daleks revealed themselves to the Doctor and Ian, trundling down the saucer's ramp into Trafalgar Square. (We might speculate that this was reworked to reduce the number of studio sets required for this episode!)

The Daleks
FIRST BROADCAST: 28 NOVEMBER 1964

"Resistance is useless," the Dalek tells the Doctor; the Daleks have already conquered Earth.

■ "I warn you, resistance is useless," asserts the Dalek – the first-ever use of the phrase in the series, supposedly so well-worn that it inspired the title of a BBC2 documentary (broadcast 1992). In fact, a Dalek wouldn't again utter these dreaded words until *The Stolen Earth* (2008) – whereas Cybermen would deploy the expression in both *The Tenth Planet* (1966) and *The Moonbase* (1967).

In their Underground hide-out, Dortmun's resistance group listen to a Dalek broadcast, ordering rebels to surrender. Dortmun orders Jenny (Ann Davies) to attend to Susan and Barbara.

■ Jenny substituted Saida – the 'beautiful Anglo Indian girl' featured throughout Nation's first draft, initially intended to replace the departing Susan.

Dortmun tells Tyler that they must attack the Daleks, despite their lack of numbers; he's designed a bomb, which doesn't need testing, he insists. David returns, saying he saw the Doctor and Ian taken towards the Chelsea heliport.

■ "Campbell reporting in," says David. At draft stage, David's surname was 'Somheim'; in the rehearsal scripts, 'Archer' – but he'd become a 'Campbell' by the time of recording, perhaps to reflect the casting of Scotsman Peter Fraser. But in *Doctor Who and the Crusaders* (1965), story editor David Whitaker's novelisation of his own *The Crusade* (also 1965), the character would be renamed yet again – becoming, tragically, 'David Cameron'!

Outside the saucer, the Doctor tells Ian that they saw the Daleks destroyed on Skaro millions of years in the future: "What we're seeing now is about the middle history of the Daleks." ►

Battersea Power Station – in ruins!

A flying saucer over London.

EMERGENCY REGULATIONS
IT IS FORBIDDEN
DUMP
IES
THE
ER

The Doctor and Ian fear the worst...

A Dalek emerges from the Thames!

WHERE ELSE HAVE I SEEN...?

MICHAEL GOLDIE

(1927-2013) Craddock

Other *Doctor Who* appearances *The Wheel in Space* (1968) as Elton Laleham. **TV appearances include** *The Avengers: Brief for Murder* (1963) as Bart; *Sir Arthur Conan Doyle's Sherlock Holmes: A Study in Scarlet* (1968) as Police Constable Murcher; *Randall and Hopkirk (Deceased): Who Killed Cock Robin?* (1969) as Gimbal; *The Hound of the Baskervilles* (1982) as Selden; *The Adventures of Sherlock Holmes: The Final Problem* (1985) as The Artist.

BERNARD KAY

(1928-2014) Carl Tyler

Other *Doctor Who* appearances *The Crusade* (1965) as Saladin; *The Faceless Ones* (1967) as Inspector Crossland; *Colony in Space* (1971) as Caldwell; *Night Thoughts* [Big Finish audio drama] (2006) as Major Dickens. **TV appearances include** *The Avengers: Bullseye* (1962) as Karl; *Out of the Unknown: Come Buttercup, Come Daisy, Come...?* (1965) as Det Sergeant Crouch; *Adam Adamant Lives!: The Resurrectionists* (1967) as Dr Morris Vaine; *The Lion, the Witch and the Wardrobe* (1967) as Aslan; *The Champions: The Survivors* (1968) as Emil; *Randall and Hopkirk (Deceased): Somebody Just Walked Over My Grave* (1970) as Dighton; *Space: 1999: New Adam New Eve* (1976) as Humanoid; *Survivors: Mad Dog* (1977) as Sanders; *Hammer House of Mystery and Suspense: In Possession* (1984) as Mr Donald Prentice; *Century Falls* (1993) as Richard Naismith; *Jonathan Creek: Jack in the Box* (1997) as Oliver.

NICHOLAS SMITH

(1934-) Wells

TV appearances include *The Avengers: Escape in Time* (1967) as Parker/*Super Secret Cypher Snatch* (1968) as Charles Lather; *The Champions: Project Zero* (1969) as Postmaster; *Ace of Wands: The Eye of Ra* (1971) as Fredericks; *Are You Being Served?* (1972-85)/*Grace & Favour* (1992-93) as Mr Rumbold; *M.I. High: Quakermass* (2010) as Professor Quakermass.

◄ ■ Terrance Dicks instead suggests that the invasion post-dates the Doctor's first exciting adventure with the Daleks, with the Doctor speculating that: "The devastation may not have been as complete as we imagined. The Daleks have incredible tenacity, tremendous powers of survival. There may have been other colonies, on other parts of Skaro."

■ This scene's opening dialogue was pre-recorded - doubtless because the overhead establishing shot was too wide for an out-of-vision microphone to pick up the actors' words. It was, alas, able to pick up a loud clang during the Doctor's speech!

■ Two Dalek casings given to children's charity Barnardo's after work had concluded on the first Dalek serial were borrowed back for production of the sequel - joining two casings kept in BBC storage, two new props... and, swelling the Daleks' ranks in the heliport scenes, several photographic blow-ups.

Discs on the Daleks' backs account for their ability to move on surfaces other than metal.

■ The Dalek invaders have had to "adapt themselves" to Earth, the Doctor tells Ian. In Dicks' novelisation, he elaborates further: "Something on the hovercraft principle I should imagine."

■ When we cut to a mid-shot of the Doctor and Ian guarded by two Robomen, a member of the production team (assistant floor manager Christina Lawton, perhaps) can be glimpsed in the background, holding a script. She quickly shuffles off screen left - but a few moments later, during the Doctor's "adapt themselves" speech, a white-shirted chap scuttles in from the same direction, keeping his head down!

Two more prisoners are brought into line. Insisting that "They're not getting me back in that filthy mine," Thomson (Michael Davis) makes a break for it - but a black-domed Dalek emerges from the saucer, and orders his summary execution.

■ Following Thomson's death, the remaining prisoners are ordered to "proceed into the ship" - but as the camera follows the action, we're given a view through the saucer entrance... to the heliport scenery beyond, proving the 'saucer' is just a façade!

Underground, Susan agrees with David not to tell Barbara that the Doctor and Ian may be in the saucer until after the attack. Barbara learns that the Daleks operate on some prisoners' brains - but after a time, the 'Roboes' break down and kill themselves.

The Doctor, Ian and [Jack] Craddock (Michael Goldie) are taken to a cell. Outside, the black-domed Dalek is told that the Doctor spoke of resistance, betraying above average intelligence.

■ "Give them the test," says a Dalek - but when we cut to the Cell interior, a Dalek can be heard saying, "All..." That's because David Graham's Dalek dialogue was pre-recorded - and someone wasn't quick enough to pause the tape before it ran on to his next speech: "All radio wave bands are open..."

Craddock describes how the Daleks conquered the Earth. Ten years before, after a 'meteorite' bombardment, people began to die of a new plague: "The Daleks were up in the sky just waiting for Earth to get weaker." The invaders landed six months after the germ bombs fell...

■ In the draft script, David dated the original 'meteorite' storm - actually 'bacteria bombs' - to 1980 (*ie*, at least 61 years earlier, given the 2041 date on the calendar). "Within four years the plague had raged through every country in the world," he claimed - then went on to describe how it was no longer a threat: "It needed people to transmit it. As populations died out, so did the bacillus."

■ The cut back to the Saucer exterior during David's speech, in which a Roboman strikes down a pretty young blonde, would appear to be a flashback to the scene in Chelsea nine-and-a-half years earlier - "when the saucers landed."

Prisoners have been shipped to vast mining areas - such as Bedfordshire, says Craddock.

■ In the draft, Craddock described how a million Dalek slaves had dug a shaft half-a-mile wide and two miles deep - but not in Bedfordshire: "They say there used to be a city there called Manchester." The Daleks use Robomen as overseers, he went on: "out of every ten male prisoners the Daleks select one and do some sort of brain operation." At this point, a Dalek arrived to escort Craddock from the Cell...

The black-domed Dalek broadcasts a final offer to London's rebels...

■ ... clearing its voicebox before it begins, or so it sounds: "Hrr... hrr... Rebels of London..."

Dortmun rallies his resistance group by producing one of his bombs - which will shatter the Daleks' casings, he claims. He proposes a frontal attack on the heliport - but Baker (Richard McNeff) fears that they'll be trapped in the perimeter buildings. Barbara suggests that they might get closer if some of the men disguise themselves as Robomen...

■ In the draft, Baker was 'Roger Krish' - one of four men already dressed as Robomen as part of the plan worked through by Dortmun and David. All bar Dortmun, Saida, Barbara and Susan eventually filed out of the Ops Room, *en route* to the saucer, but then Susan, unnoticed by the others, dashed out into the Underground to ask David if she could join the attack.

In the cell, Craddock finds a magnifying glass, and Ian a metal bar. The Doctor studies a transparent box containing seven crystal pegs hanging above a second, magnetised, metal bar - and concludes that this is a Dalek key, to open the door. By focusing a beam of light from the ceiling through the glass onto the pegs, he causes the magnetised bar to be released from the box...

■ Yes, we realise it's an intelligence test set by the Daleks - but the Doctor doesn't know that, so why isn't he bothered by the fact that a Dalek is stationed just outside? You'd think he'd keep his voice down!

■ In the rehearsal script (but not the draft), the cell instead contained two oblong metal bars ('about twice as long as Mars Bars and just as thick'), plus a nail file and three pieces of foot-square rubber sheeting. How to use those to escape, you ask...?

By applying the principle that 'Like poles repel', the Doctor and Ian use the magnetised bars to open the door - but Daleks are waiting: "You have

The black-domed Dalek with its distinctive stripes.

The Doctor delights in solving a puzzle.

"Anaesthetise him!"

Masters of London!

The Daleks are given a helping hand during rehearsals!

'Two Dalek casings were given to the charity Barnardo's after the first Dalek serial - these were borrowed back for the sequel.'

passed the escape test!" Ian and Craddock are put back in the cell, but the Doctor is to be Robotised.

■ In the draft, with Craddock gone, the Doctor speculated that the key to opening the lockless door was to break the magnetic field that held it together. Then, however, a Dalek arrived to take the Doctor away - for questioning, thought the Doctor. Outside, however, he saw Craddock turn around; he'd been made into a Roboman. Craddock led the Doctor away, leaving Ian alone in the cell. In the draft, Ian would later be released by the rebels; but in the rehearsal script, he wrapped his hand around one of the pieces of rubber sheet to insulate himself while he used the nail file to cut the electrical wires of the door's alarm system; then he used the two magnets to open the door.

■ In the movie, the Daleks' rather less demanding IQ test requires their prisoners only to use a non-conductive item to break the magnetic pad at the foot of the cell door - Tom's comb, in this instance. Even less discriminately, the Daleks take all three prisoners from each opened cell to be robotised, regardless of which individual came up with the idea to break the magnet - so Dr Who, Tom and Craddock (Kenneth Watson) are all escorted away!

Carrying Dortmun's bombs, David, Barbara and Susan position themselves in a building on the heliport perimeter. Robomen manouevre the Doctor towards a bench, beneath some apparatus; "Anaesthetise him," orders a Dalek.

■ With Roboman Craddock having brought the Doctor to the 'robotizer [sic] chamber' - and torn off the whole right sleeve of his coat, so he could be anaesthetised! - the first draft of this scene ran on, showing the Doctor succumb to 'muscular paralysis', able only to move his eyes.

Tyler and Baker lead a group dressed as Robomen and prisoners to beside the saucer...

■ The problem of placing a microphone to record sound during wide shots of the heliport is illustrated by the fact that a mic on a pole sways into bottom screen left, as the Dalek guard asks: "In which sector were the prisoners taken?"

... then David, Susan and Barbara throw their bombs, enabling Tyler's group to enter the saucer. A general alert sounds - but the black-domed Dalek tells the Roboman attending the Doctor: "Disregard. Commence the operation."

Day of Reckoning

FIRST BROADCAST: 5 DECEMBER 1964

Baker tears off his false headpiece to attack the Roboman beside the Doctor; Tyler knifes him, and orders Baker to carry the unconscious Doctor out.

■ In the movie, Wyler's men rescue Dr Who and Tom - but poor Craddock, stuck in the robotising machine, is abandoned to his fate.

As other rebels release the Daleks' prisoners, Jenny arrives at the perimeter - revealing to Barbara that the Doctor and Ian are inside the saucer. As the rebels throw their bombs, Baker shoulders the Doctor down the ramp...

■ Highly considerate of Baker to fetch the Doctor's coat from the foot of the robotising machine - and to actually put it back on our unconscious hero!

■ Playing Baker, Richard McNeff was supposed to carry William Hartnell out of the saucer - but during camera rehearsals, the ramp gave way, and Hartnell tumbled out of McNeff's arms, bruising his back. This had consequences for the next episode...

With the bombs producing only smoke, the Daleks open fire on the rebels. Barbara catches sight of Ian as he attempts to exit the saucer, but the Black Dalek's approach forces him back inside.

■ In the draft, Barbara remained in the Underground with Dortmun and Saida - and so wasn't present during the attack.

■ In the movie, Louise not only takes part in the attack - she boards the saucer, and ends up hiding in a Roboman changing room, it would appear! Young Susan, however, stayed at Embankment with Dortmun (Godfrey Quigley).

■ The black-domed Dalek is suddenly the all-black Black Dalek - his bodywork having been fully painted since recording of the previous episode.

Tyler orders the rebels to "Clear out!" They flee...

■ In the draft, the rebel killed as he attempts to escape down a manhole was given a name: Carson.

■ In the movie, an un-discombobulated Dr Who escapes down a manhole with David (Ray Brooks).

The Black Dalek orders all survivors destroyed, unaware that Ian is hiding in the ramp housing.

Barbara and Jenny have returned to the Underground base. Tyler arrives, telling Dortmun that his bombs were useless, and that they need to leave London. He departs, heading north; Dortmun, however, wants to work on his bombs in the Civic Transport Museum - a rebel hideout.

■ In the movie, Wyler returns to Embankment, but agrees to help Susan and Dortmun leave London - their plan being to make their way to the outskirts of the city: "We can pick up a van there, there's plenty of transport lying about. Then we'll hide out in the country somewhere until we can regroup..."

The Black Dalek relays an order: London is to be destroyed by firebombs. The saucer lifts off.

■ In the draft, Ian eavesdropped on three Daleks as they discussed how Supreme Command has ordered their damaged vessel to return to 'Earth base one'; meanwhile, 'War fleet nine' has been ordered to assist in London's complete annihilation. The saucer then launched; through a small window, Ian watched the Earth becoming ever more distant as the ship flew off into deep space - and that was the last we'd see of him for the rest of the episode!

Emerging from hiding, Ian runs into the Robotised Craddock, supporting prisoner Larry Madison (Graham Rigby) - who tears off Craddock's headpiece. Larry had smuggled himself aboard to reach the Bedfordshire workings, where his brother is a slave; he and Ian bundle Craddock's body into a 'disposal chute'.

■ In the movie, Tom falls in with a phalanx of Robomen... but sneaks off and runs into Louise. Tom activates a Robomen food machine - and they stumble across the disposal chute while looking for somewhere to dump the excess foodstuffs.

Fleeing a Dalek, Susan and David cower inside a cemetery, as their pursuer kills a running man.

■ In the draft, David took Susan not to a cemetery, but a ruined building; one of two patrolling Daleks passed next to its half-demolished wall while they cowered in a corner. In the Target telling, David brings her to 'the cellar of a ruined house... one of the freedom fighters' regular hiding places'.

Susan wishes she could ask her grandfather to take David away in the TARDIS - but David insists that "things aren't made better by running away."

■ Evidently, Susan has already told David that she and her friends are time and space travellers, in some off-camera moment: "I just can't run off and see what it's like on Venus!" he exclaims.

They're alerted to the sound of someone approaching - Baker, it turns out, still supporting the barely-conscious Doctor. Taking David's hip flask, Baker departs for Cornwall - but rushes directly into a pair of Daleks, who kill him.

■ For timing reasons, a cut back to David, Susan and the Doctor was edited out of the finished programme: David suggested that any survivors might be gathered at the Civic Transport Museum in Knightsbridge, where Dortmun had a second HQ. But had this scene *not* been cut, we might have been left wondering why the Doctor's group made no attempt to reach the Museum...

Barbara and Jenny push Dortmun along the Albert Embankment...

■ The film sequence following was shot early in the morning of Sunday 23 August 1964 - beginning in Trafalgar Square at around 6.00 am, and ending at the Royal Albert Hall some four hours later. ►

William Hartnell contemplates being robotised.

Jenny, Barbara and Dortmun go on the run – in the middle of London!

◄ ■ Jenny wears a desperately unflattering balaclava throughout the dash across London – to disguise the fact that Ann Davies hadn't yet had her hair dyed blonde, to distinguish her from Carole Ann Ford!

■ In the draft, this sequence began with Barbara, Saida and Dortmun hiding in a doorway, watching the Daleks' war fleet descend. The sound of a ship landing nearby prompted Dortmun to urge the women to go on without him: "Your chances of escape are slim enough without being encumbered by a cripple!" But Barbara and Saida pushed his chair along, despite his attempts to resist.

... ducking out of sight from a group of Daleks crossing Westminster Bridge.

■ 'A patrol of Daleks gliding over Westminster Bridge, their sinister shapes profiled against the ornately decorated façade of the Houses of Parliament. It made an unforgettably symbolic picture,' writes Terrance Dicks in his Target Books novelisation. So unforgettable and symbolic, in fact, that this moment has been recreated several times – for the documentary *Thirty Years in the TARDIS* (1993), for *Radio Times*' award-winning *Vote Dalek!* cover (2005), to promote the Olympia opening of the *Doctor Who* Experience (2011) and for the 50th anniversary drama *An Adventure in Space and Time* (2013) – despite the fact that in the original, the Daleks' procession across the Bridge is only seen from the point of view of the fugitives on the Albert Embankment; that 'symbolic picture' only exists in still photographs taken on the bridge itself.

■ On screen, Big Ben is seen only in a shot filmed on the Embankment, looking out across the Thames – in which a Dalek is seen following Barbara, Jenny and Dortmun's path, before being halted by the steps leading up to the bridge (the first-ever iteration of the 'Daleks can't climb stairs' joke, perhaps?).

■ The Ninth Doctor and companion Rose Tyler (no relation to Carl... is she?) later follow in the Daleks' tracks, pegging it across the bridge in *Rose* (2005).

The fugitives rush down Whitehall. Daleks, meanwhile, are patrolling Trafalgar Square.

■ Earlier, the Doctor noted there was "No sound of birdsong" – but there are pigeons aplenty here!

■ Ian and Barbara will celebrate their final return to 1960s London with a photographic frolic around the Square in *The Chase* (1965); and another pair of young lovers, Rose and Mickey, will enjoy a lunchtime lark at the same location in *Rose*.

> **'William Hartnell was given a week off after falling off the saucer ramp, so Edmund Warwick stood in for him.'**

■ Designer Spencer Chapman painted 'Dalek symbols' in white plimsoll blanco at several points along the route: on a door at the Albert Embankment; on the statue of Prince George, 2nd Duke of Cambridge in Whitehall; on George Gammon Adams' statue of General Sir Charles James Napier in Trafalgar Square; and (as we'll see) on an awning above Door 8 at the Albert Hall.

Avoiding more Daleks gathered by the Albert Memorial, Barbara, Jenny and Dortmun pass by the Royal Albert Hall.

■ Westminster Bridge, Whitehall, Trafalgar Square, the Albert Memorial and the Albert Hall were all given in Nation's draft script – but the author also proposed shots of Daleks 'Gliding up the Mall towards Buck House' (*ie*, Buckingham Palace), 'near the Round Pond and/or near the statue of Peter Pan in Kensington Gardens', 'emerging from the under pass [sic] at Hyde Park'; then, pushing his luck, 'gliding around the forecourt at Television Centre'!

■ Barbara, Jenny and Dortmun's route follows a fairly logical sequence. From the Albert Embankment, they proceed across Westminster Bridge, turning right into Whitehall, as far as the statue of the Duke of Cambridge. From that point, Nelson's Column is clearly visible – as are the Daleks patrolling Trafalgar Square, we presume. Risky, then, to continue on, turning left at the Charing Cross roundabout through Admiralty Arch; let's guess that they went west down Horse Guards Parade, cut down the Mall past Buckingham Palace onto Constitution Hill, bore left and left again around Hyde Park Corner, then followed the Park perimeter west to the Albert Memorial and the Royal Albert Hall. Presumably, then, the Civic Transport Museum is in the Queen's Gate area.

■ They could, however, have shaved a quarter-mile or so off their journey – and avoided the Dalek-infested Trafalgar Square altogether! – had they continued directly on from Westminster Bridge through Parliament Square, then taken Birdcage Walk to Buckingham Palace... but perhaps there was a heavy Dalek presence in Parliament Square, also?

■ Reportedly, the production team had indeed hoped to film in the Mall, with Buckingham Palace in the background – but 'potential traffic problems' scuppered the plan.

■ The 'London landmarks' sequence is surely the most startling omission from the movie adaptation.

Once inside the Transport Museum, Dortmun finishes work on his bomb – designed to breach the alien metal of the Daleks' outer casing, known as 'Dalekenium'.

■ Dortmun appears to have coined the term 'Dalek-*enium*' himself – as distinct, presumably, from the Dalek explosive named 'Dalek-*anium*', referred to in *Day of the Daleks* (1972); or even the 'Dalekanium' described in *Daleks in Manhattan/Evolution of the Daleks* (2007), perhaps!

Dortmun would like to show his new formula to the Doctor; Barbara is certain he'll be heading for the mine. Dortmun tells Barbara to fetch Jenny, who's keeping watch – but when the women return, Dortmun has gone, leaving his notes.

■ Holed up in a bus garage in the draft, Dortmun urged the women to travel on without him, via the sewers: "Yesterday, men died because of my vanity. Because I let them use an untested weapon." They refused, and went to scout the road ahead – but returned to find his wheelchair abandoned...

Outside the Museum, Dortmun hurls his bomb at three approaching Daleks – who kill him.

■ Doubling for the Museum exterior, the since-demolished Palaces of Industry and Arts, on Engineer's Way in Wembley – originally built for the 1924 British Empire Exhibition, and close to the Stadium. 'Oh bygone Wembley, where's the Pleasure now?' wrote the poet John Betjeman in 1973, contemplating the Palaces' fall into disrepair. 'The temples stare, the Empire passes by...' (The Palaces' derelict interiors later featured as a duelling arena in an episode of *Blake's 7: Death-Watch*, 1980.)

■ In the draft, Dortmun – using two sticks to stand – emerged from a doorway behind a Dalek patrol bearing down on the garage. He produced one of his bombs, but was shot down before he could throw it. Watching the patrol move on from inside the garage, Barbara realised that Dortmun sacrificed himself to draw the Daleks away from the garage – prompting Saida's tearful revelation that Dortmun was more than a friend: "... he was my father!"

■ In the movie, Dortmun sacrifices himself so that Wyler and Susan can escape a garage in Watford in a small red van – his bombs bringing down the walls of a pub on a pack of advancing Daleks – and himself.

Barbara and Jenny duck behind a milk float as a Dalek searches the Museum.

■ "Who are you?" a Dalek asks a headless dummy – then, receiving no answer, says "Subcultural" before moving on. Dicks explains with another Dalek coming along to examine the waxwork more closely: "It is a sub-cultural effigy. Proceed with the search."

In the cemetery, the Doctor is recovering... and eventually agrees with David to try to join a resistance group in the North.

In the saucer, Larry tells Ian his brother Phil's theory that the Bedfordshire mine is being dug

to access the Earth's magnetic core. On landing, Larry suggests they exit via the disposal chute.

■ Here, a further short scene was cut from the finished programme, in which the Black Dalek was brought up to speed on the destruction of London: with Areas 1 to 3 destroyed, and Areas 4 to 8 now in flames, explosives are being laid in Area 9...

Two Robomen deposit a large oblong device by the cemetery gate, close to where the Doctor's party is hiding. The device begins to tick...

■ The Robomen dump a firebomb within a few feet of the Doctor and friends by pure coincidence, or so it would seem! Dicks, however, names the Daleks' incendiary devices 'blockbuster bombs' - which, according to David, are deployed strategically: "Anywhere the Daleks think we've a hideout, they just blow up the entire area." The basement in which Dicks relocates the Doctor, Susan and David is the ninth 'suspected rebel hideout' on the Daleks' list of targets - which is why our heroes are about to discover a bomb planted in the alleyway outside...!

■ This closing sequence was a significant reworking of the draft version. Here, David and Susan, still in the ruined building with the Doctor, were woken by the sound of explosions - firebombs going off in the distance, David saw. The scene cut to three Daleks in one of the saucers of the war fleet, studying a map of London. The wind would carry a line of fires in the north into the city, suggested one; its leader ordered 'Inferno bombs' to be placed in a line, one every quarter of a mile, timed to go off at seven-minute intervals. A Dalek was seen planting an oblong casing on the wall of the ruined building, turning a dial and pushing the whole device into the wall - where it fell at David and Susan's feet. David was unable to lift it: 'The Daleks must be as strong as six men to carry these around.' The Doctor crawled over to examine the device, gasping: 'We must get out of here quickly... It's a bomb!' But he's still unable to take more than a few steps...

■ A Dalek was described as laying the bomb in the camera script, too - most likely amended after it was clear that a Dalek couldn't carry such a bulky prop!

The End of Tomorrow
FIRST BROADCAST: 12 DECEMBER 1964

The Doctor (Edmund Warwick, uncredited) hears the ticking. Susan spots the device, which David identifies as one of the Daleks' firebombs. Suddenly, the Doctor passes out - the effect of the Daleks' drugs, thinks David.

■ Between the reprise from the previous episode and the first new shot of this one, the Dalek symbols flanking the bomb's dial swap sides and part-rotate!

■ The Doctor changes, too - since Hartnell had been given a week off, after sustaining that injury falling off the saucer ramp. By a stroke of luck, this was the only scene in the episode in which the Doctor was scripted to appear - and so Edmund Warwick, previously Darrius in *The Keys of Marinus: The Screaming Jungle* (1964), stood in for Hartnell.

■ Originally, it was the Doctor who spotted the bomb, then tried and failed to prise off its dial, using David's knife; now, seen only from the rear, he shushes his companions... then swoons.

With the needle on the dial close to ignition, David uses the acid from one of Dortmun's bombs to burn through the casing and extract the timer. He and Susan leave the Doctor hidden while they seek a way out of London - through the sewers.

■ The Subotsky/Whitaker screenplay omits the 'firebombs' subplot entirely, and the sewer sequences, too. Instead, Dr Who and David return to Dortmun's base at Embankment, only to find it deserted. Dortmun, reveals David, "was a geologist once" - and had some "pretty wild ideas" about what the Daleks were up to at their mine in Bedfordshire. So whereas on TV, Barbara inherits notes on Dortmun's failed bombs, here Dr Who collects Dortmun's rather more useful dossier on the Daleks' mining operations.

At the Museum, Barbara and Jenny inflate the tyre of one of the exhibits - a Borough of Ealing dust cart, in which they plan to drive to Bedford, location of the Daleks' mine...

■ The draft version (originally titled *The Abyss*) included a blatant example of *Doctor Who*'s quasi-educational remit when history teacher Barbara informed Saida that she's located several new (engine) batteries: "I was never much of a mechanic, but this I do know. On a new battery you just pour in an electrolyte and it will start to give a charge."

Ian and Larry are now there, surveying the Daleks' slaves at work from the shadow of an Earth Mover.

■ John's Hole Quarry, a chalk pit off the A226 at Stone near Dartford in Kent, became the first of many quarries to feature in *Doctor Who*, when scenes set outside the Bedfordshire mine workings were filmed there on Friday 28 August 1964. More often known as St James' Pit, the site has since been part-filled, and is scheduled for residential development.

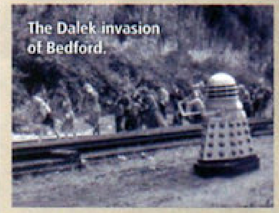
They're spotted by a man named Wells (Nicholas Smith), who hands them pickaxes - but a Roboman approaches.

■ At this stage in the draft, Ian was still aboard the just-landed saucer. Emerging from hiding after the Daleks had disembarked, he found four prisoners still shut inside a Cell - among them tough Robbie (not Larry) Madison and Wells, who was tending to two wounded men, Barton and Warner. Robbie volunteered to help carry the latter pair out, but Wells insisted he should stay with the wounded men: "With only one of us gone, there's less chance of the Daleks noticing so soon. If they found an empty cell they'd tear the area apart... It won't be so bad being prisoners if we know there are people trying to help us." Ian and Robbie exited into the outside compound... and Wells never again appeared after this, his one and only scene! ►

BLAB ABOUT BEDFORDSHIRE

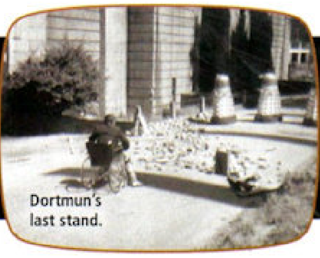
The Black Dalek was sent to Earth, it's revealed, to remove the core of the planet and replace it with a steering system. To that end, they've used slave labour to dig to within four miles of the Earth's outer core – *ie*, something like 1,796 miles through its mantle, but let's not think too hard about that.

The authors of *Doctor Who: The Discontinuity Guide* (Virgin Publishing, 1996) pose a very reasonable question: 'Why did the Daleks locate their mine in Bedfordshire rather than somewhere where the Earth's crust is thin?' Now, *The Fact of Fiction* isn't geologically qualified, but it doesn't seem daft to suggest that digging in a seismologically stable area might, in fact, prove distinctly advantageous to the Daleks' Mo-Hole project – with less risk of triggering earthquakes and other events, perhaps. Still, however, the question remains: of all the places in the world, geologically unremarkable or otherwise, why Bedford? (In *Day of Reckoning*, Dortmun confirms that the county town of Bedford itself is the Daleks' centre of operations.)

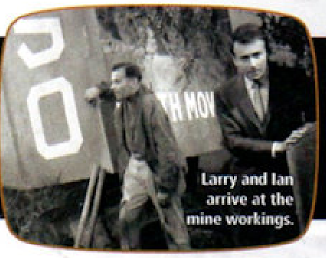

The Dalek invasion of Bedford.

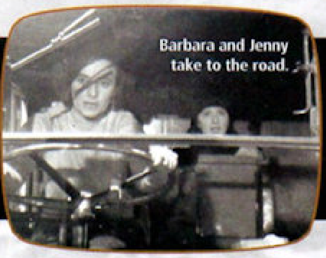
Perhaps, though, Bedford's geology is by the by. Elsewhere, we're told that communications have broken down between Dortmun's group and other survivors – "The Africa group have faded out completely." Craddock, too, describes how "Whole continents of people were wiped out" by the Daleks' pre-emptive plague: "Asia, Africa, South America..." Then, once the Daleks' saucers landed, according to David, "Cities were razed to the ground" – among them the metropolis known as 'Ancient New York', which was "destroyed in the Dalek invasion," so Vicki claims in *The Chase: Flight Through Eternity* (1965).

Depressingly, perhaps island Britain is the only place in the world left with a large enough, concentrated enough population of survivors to dig the Daleks' hole – because they've killed everyone else, pretty much. If slave labour's what it's all about, then Bedford would be a pretty logical choice of location for the Daleks' mine. It is, after all, close not only to London but, just as significantly, to the junctions of the M1 and M6 motorways, meaning that it'd be easy to transport millions of slaves (more than the Daleks' saucers could carry) from many of the major urban centres – marching them, perhaps, from Liverpool, Manchester and Birmingham along the M6; and from Leeds, Sheffield, Nottingham and Leicester along the M1. It's not about Bedford's geology, then – simply its geography...!


Dortmun's last stand.

It's a great big bomb!


Larry and Ian arrive at the mine workings.


Barbara and Jenny take to the road.

WHATEVER HAPPENED TO SUSAN FOREMAN?

The First Doctor (played by Richard Hurndall) will meet his grown-up granddaughter again, when they're both Timescooped into the Death Zone of Gallifrey during *The Five Doctors* (1983). Terrance Dicks' Target Books novelisation fills in a little of Susan's intervening time in New London: 'For many years she had seen little of her husband David, who was a prominent figure in the Reconstruction Government. But gradually life had returned to normal. Now Susan and David and their three children could look forward to a more peaceful life...'

According to John Peel's Eighth Doctor novel *Legacy of the Daleks* (BBC Books, 1998), those three children were orphans, adopted by the couple – and named David Junior, Ian and Barbara. In this adventure, set in 2199, the Eighth Doctor at last 'goes back' to the epoch in which he abandoned Susan, where Time Lord renegade the Master is attempting to secure a lost Dalek artefact. Ultimately, David is killed – and Susan takes the Master's TARDIS off Earth, into time and space...

All this is contradicted by Marc Platt's audio drama *An Earthly Child* (Big Finish Productions, 2009). Again, the Eighth Doctor goes back... but here, he learns that the long-dead David had a (single-hearted) son with Susan: Alex (Jake McGann), now 17. Following a further reunion in Platt's *Relative Dimensions* (2010), Alex goes travelling with the Doctor's departed companion, Lucie Miller. When the Doctor next meets his family, in Nicholas Briggs' *Lucie Miller/To the Death* (2011), the Daleks have staged a second invasion of Earth – during which the Doctor's great-grandson is killed, and Susan is left to hope that the bereft Doctor will "Come back again... one day."

Both of the above, however, are contradicted by Adrian Mourby's (mock-) documentary, *Whatever Happened To... Doctor Who's Granddaughter, Susan Foreman of Class 5B?* (BBC Radio 4, broadcast 9 July 1994). Here, Susan (played by Jane Asher), claimed that after the Doctor had abandoned her on Earth: "David said we could rebuild [the Earth] together. 'OK,' I thought – but then I looked at the size of the problem. Rebuild London after the Daleks and their Robomen had smashed it up? I thought, 'No, thank you...'" Instead, we learn, she phoned up the Doctor's brother, Terry – who returned her to Coal Hill School in 1964, to finally take her O levels; by 1989, she'd become the European Commissioner for Education!

Susan returns in *The Five Doctors*.

◄ When the Roboman strikes Wells, Ian and Larry disobey instructions, taking the felled Wells inside the Earth Mover; the Roboman follows, but Ian clubs him down.

■ In the movie, as in the draft, Wells (Roger Avon) is a one-scene character who hides Tom and Louise in a toolshed, on their arrival at the mine.

Barbara and Jenny drive out of the Museum. In the sewers, Susan finds a spent weapons cartridge; David warns her that human survivors have been known to kill for scraps.

■ The Doctor entered the sewers with Susan and David in the draft version. Surveying their surroundings, David recalled stories about survivors who'd hid away underground to avoid the plague – but who'd adapted to the dark; no longer people, "They scavenge and hunt and kill anything that comes down here!" (The plague having occurred at least 61 years earlier in the draft, you'll recall.) The group moved off, but then a shuffling sound was heard as a terrifying figure loomed into view: 'The hair is matted and shoulder length, and like the face it is totally white. Only the eyes make black circles. They are larger than human eyes, bulging and dark like those of a night creature. Canine teeth project over the lower lip. The creature stares off... and starts to give a sadistic smile.'

'In the draft script, Barbara originally ran the group of Daleks over in a double-decker bus, stolen from the garage.'

Someone approaches, pointing a gun at them... Soon, Barbara and Jenny see Daleks blocking the road; Barbara drives straight through them.

■ In the draft, Barbara ran the Daleks over in the double-decker from the garage – then warned Saida that the Daleks would be looking out for them from the air: "I don't think the only bus in London is going to be too hard to find."

■ This sequence was mounted at Wembley's Third Way, also part of the Empire Exhibition site – with one of the six lion statues guarding the long-demolished Government Pavilion visible to the right of the oncoming Daleks. (Two of these later followed Barbara and Jenny to Bedfordshire – to the safari park at Woburn!) Whereas the Palaces on Engineer's Way were clearly intended to represent the outside of a Museum located somewhere near South Ken, here we're further along the dustcart's route. Barbara and Jenny will soon end up somewhere in between Edgware and Stanmore, almost certainly on the A5 Edgware Road (see later) – their most direct route from Knightsbridge, via Maida Vale, Kilburn, Cricklewood and Hendon. Interestingly, however, the Third Way location isn't so very far from the A5 – left at Willesden Lane and round the houses, basically – so if one accepts that Barbara and Jenny got a little lost after being forced to take a diversion *en route* (to avoid a roadblock up the A5 Kilburn High Road, perhaps?), then it's just about feasible that they really *did* run into the Daleks on Third Way itself! Because, after all...

A Dalek inside Saucer Alpha Major, 45 miles south of the mining area, is given orders to intercept and destroy the dustcart.

■ ... 45 miles due south of Bedford is: Wembley, pretty much!

Seeing the saucer overhead, Barbara and Jenny leap out of the cart; moments later, it explodes.

■ In the draft, the Daleks detected the rogue double-decker on their 'vidor scopes' – and set their 'atomizer' to 'eight megrons' before firing.

In the sewers, Susan and David have run into Tyler – who'd used the cartridge shooting at an alligator, one of many which escaped into the sewers at the time of the plague.

■ Tyler tells Susan and David that he first took them for scavengers – and that he'd "met a couple down here already..." This is surely a last, surviving allusion to the terrifying 'subterraneans' who appeared in the draft, but were eliminated from later versions – and from the 'horror movie' tone of the description above, it's not hard to guess why!

Tyler agrees to help them fetch the Doctor from the cemetery. Now on foot, Barbara and Jenny have reached a suburban street...

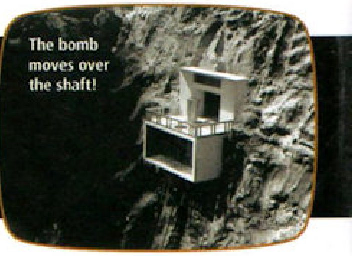
■ ... located "somewhere between Edgware and Stanmore," thinks Barbara; "We're on the road for St Albans," insists Jenny. From the Transport Museum in Knightsbridge/South Kensington area, Barbara could easily have taken the dustcart up Park Lane to join the A5 Edgware Road, which would indeed have led them directly to a suburban area somewhere between Edgware and Stanmore, on the road to St Albans – Stonegrove, perhaps? The next stage of Barbara and Jenny's journey to Bedford would then have taken them along the A5183 to St Albans, via Elstree and Radlett (following the course of Watling Street, the ancient Roman road).

By the Earth Mover, Ian and Larry catch sight of a hideous creature, slithering along – but are distracted by the arrival of black marketeer

A Roboman receives its new orders.

Wells and Ian talk furtively in the mine.

The Daleks prepare to release their bomb!



The bomb moves over the shaft!

The Slyther enjoys a little light reading.

Ashton (Patrick O'Connell), who can return Ian to London... at a price. The creature outside is known as a Slyther, says Wells; it roams the area at night, looking for food – *ie*, people,

■ Is 'Slyther' a Dalek word, or an onomatopoeic name given to the creature by the camp inmates? It's not clear. In Dicks' account, Wells states that: "*We* [my italics] call it the Slyther. The Black Devil keeps it as a sort of pet" – the latter being the slaves' less-than-affectionate nickname for the Black Dalek.

■ On screen, Wells refers to the Black Dalek as "the commandant of the camp" – or should that read '*Kommandant*'? Like the SS officers in the *Inspektion der Konzentrationslager*, he's covered top to toe in black. Was that the point of his paintjob, perhaps...?

■ In the draft, Ashton wasn't a spiv, but an ordinary prisoner whom Ian and Robbie encountered shortly after exiting the Dalek ship – and it was he who cautioned the pair regarding the patrolling Slythers plural, described as 'Like things you see in nightmares. Like a huge black jellyfish.' (As with Wells, Ashton never again appeared.)

Looking for Tyler, Susan descends a ladder – which comes away from the sewer wall, leaving her dangling above a snapping alligator.

■ No crocodilian appeared in the draft, in which the Doctor and David helped Susan up a level in the sewers – but when the Doctor followed, his granddaughter was nowhere to be seen. Below, David cried out in alarm; dropping back down, the Doctor saw three of the white-skinned, black-eyed Subterraneans advancing towards them...

Just then, Tyler appears through a manhole above, and shoots at the reptile; he and David haul Susan back up. Tyler has found the Doctor: "He's waiting for us..."

The Slyther (Nick Evans) breaks into the Earth Mover. Ian, Larry and Wells escape; Ashton doesn't.

■ The film eliminates the Slyther entirely. In the movie, Ashton becomes Brockley, played by Philip Madoc – who'll be familiar from his appearances in *The Krotons* and *The War Games* (both 1969), then *The Brain of Morbius* (1976) and *The Power of Kroll* (1978-79). Brockley takes Dr Who and David inside the compound, where they're reunited with Louise and Tom. At Dr Who's request, Brockley acquires a map of the mine workings – but he's done a deal with the Daleks. His only reward, however, is to be blown up inside a toolshed...

Ian and Larry run to the edge of a mineshaft, and are forced to turn back. But the Slyther is out – and coming straight for them!

■ Several Slythers menaced them in the draft.

The Waking Ally

FIRST BROADCAST: 19 DECEMBER 1964

Turning back, Larry stumbles over the edge of the shaft, but contrives to grab hold of the side of a hanging waste bucket – which Ian leaps into. He hauls Larry in – but the Slyther jumps at them.

■ The Slyther grows a number of new appendages between the reprise and the first new shot of the episode – monster-makers Shawcraft having been instructed to zhuzh up the costume between recordings, for greater frightening effect!

■ Post-reprise, both the waste bucket and its cradle magically appear on the scene, also...

Ian beats it back, and it falls down the shaft.

■ "Let's get out of here," advises Larry – but Ian suggests they hang on, since somebody might have heard them. In the draft, they dallied for a better reason – waiting for the other Slythers to move off!

■ In that first version, the scene continued with Ian wondering what happened to the other peoples of the world, after the invasion; according to Robbie, the Daleks 'started rounding up the survivors and shipping them here'. Before the invasion, he claimed, 'China was at war with the United States and Russia. Britain was on the brink of fighting with the rest of Europe' – but the arrival of the plague led to a world government being convened in Japan.

In a Control Room, the Black Dalek orders that clearing operations in Shaft Nine must proceed... and the bucket begins to descend.

The Doctor leads his party into another sewer, having gone barely a mile above-ground before being forced to retreat from two Robomen – who follow them down.

■ The Target telling instead has the Doctor propose: "Wouldn't it be better to – er, lure them down here?" And so David does just that – climbing back up through a manhole: 'The Robomen saw him immediately and wheeled round in pursuit...'

Tyler and David grapple with the Robomen. The Doctor clubs Tyler's attacker with his walking stick, enabling Tyler to shoot David's assailant – but the Doctor prevents Tyler from killing the unconscious other.

■ This Robomen sequence replaced the continuation of the draft version's 'Subterraneans' subplot, which opened with the Doctor and David held prisoner by these almost people – tied and gagged. Susan was brought in from the upper level, likewise bound. Using 'a type of deaf and dumb hand language', the leader urged one of his cohorts to advance on Susan, raising a knife. Susan was saved when a rifle shot sounded out, striking the creature down. As the Subterraneans scattered, Tyler appeared – revealing that he'd been sleeping on a ledge on the upper level when he was woken by the sound of Susan being captured.

With a storm brewing, Barbara and Jenny seek shelter in a cottage, inhabited by two Women. The younger (Jean Conroy) warns them of dogs in the forest; savage beasts who formed a pack after the plague, claims the older (Meriel Hobson).

■ The Women in the Wood sequence was much amended from the draft version – which opened with two crones, 'dressed in rags, hair long and unkempt. Right out of Act One, Scene One of Macbeth...' Looking out through the broken window of their ramshackle hut, the crones described seeing that 'she' had got them: 'They're coming like lambs...' Moments later, a third crone brought Barbara and Saida in, explaining that she'd found them on the road...

■ So, how did Barbara and Jenny get here – wherever here is? We left them on the A5183 to St Albans; to get to Bedford, they'd have needed to continue along Watling Street, parallel to the M1, until they reached Redbourn, where they'd have taken the A1081 and then the A6, past Luton. Towards the end of that journey, not quite nine miles south of Bedford, the A6 passes directly through not one but two woods, either side of Clophill – first Warren Wood, then Maulden Wood, a Site of Special Scientific Interest (both detailed at: *www.visitshefford.co.uk/afield/index*). If either of these is indeed the wood of the Women in the Wood (and it seems a reasonable assumption), Barbara and Jenny have walked 31 miles since we saw them last; over ten hours' trudge. No wonder they're knackered!

■ Meanwhile: the Doctor, Susan, David and Tyler are on their way to Bedfordshire, too – but how? In Dicks' account, they enjoy 'a surprisingly peaceful journey', travelling part of the way 'in an abandoned car that Tyler had managed to get working.' It's quite possible, of course, that the Doctor's party has (unwittingly) travelled in Barbara and Jenny's exact footsteps – but the big screen version shows us (via a shot of an Ordnance Survey map) an alternative cross-country route taken by Dr Who and David. "We'll have to bypass Watford. The place is full of Daleks," goes Dr Who's (joyous) line – so bypass Watford they do: via Bushey, they continue past Rickmansworth, Amersham, Chesham, Hemel Hempstead, Dunstable... and then on to Bedford.

The women make clothes for the Daleks' slave workers, in exchange for food. Barbara offers them their provisions, and the older woman offers a bed for the night in return – but gives the younger a pile of clothes to deliver to the mine, whispering instructions.

■ In the draft, the crones – who told Barbara and Saida that the Daleks only wanted 'young... strong people' – also offered the two younger, stronger women food. Unnoticed by Barbara and Saida, however, one of the three sprinkled the contents of a fold of paper into a saucepan on the hob before serving up their meal: "Enjoy it children. It may be a long time before you eat again..."

After nearly 20 minutes, the bucket comes to a stop – at the bottom of the shaft.

The younger Woman returns to the cottage – accompanied by a Dalek, which orders Barbara and Jenny to follow it. They depart... and the Women share out their food reward.

■ In the draft, having eaten the drugged meal given to them by the crones, Barbara and Saida quickly fell unconscious – whereupon the crones descended on them with ropes, and a basket from the mine...

■ Some time afterwards, Barbara awoke to find herself tied up, with Saida, in a small, unfurnished white room – featureless but for two sliding doors. One of the doors opened to admit two of the crones, carrying sacks of food – which showed "how much you've been worth to us..." Cackling, the crones exited, leaving Barbara wondering who gave them the food; the answer came when the other door opened... revealing a Dalek.

■ On Friday 13 November 1964, just four short weeks after recording of *The Waking Ally*, 29-year-old Jean Conroy, who played the younger of the Women, ►

◀ was critically injured in a 'street accident' close to her home in London; she died at Barts Hospital the following day, meaning her *Doctor Who* appearance was broadcast posthumously, and sadly making her the first contributor to *Doctor Who* known to have died. No less than Noel Coward had singled her out for her first West End role, as Doreen in the first run of his *Waiting in the Wings* (1960); *The Stage* newspaper lamented how she'd been 'widely regarded by directors and critics as an artist of exceptional gifts, destined for a notable career'.

Robomen lead a work party along the tunnels, including Wells. Ian and Larry try to hide among the slaves – but Larry sees that one Roboman (Peter Badger) is his brother, Phil. Checking with Dalek Supreme Control, Phil identifies the pair as runaways. Telling Ian to run, Larry attacks Phil – but Phil shoots him, and both brothers die.

■ In the draft, Robbie was killed by a random Roboman – not his brother.

■ In the movie, Larry's place is taken by a new character, Conway (Keith Marsh) – who also dies at the hands of a Roboman; Craddock, in fact. But Conway's death is far from futile – he's helping Ian access the Daleks' main shaft when, grappling with Robo-Craddock, he falls down it...

Camped out on a cliff overlooking the mine, Susan and David indulge in a little horseplay – but pull away from their kiss when the Doctor and Tyler return. The mine is the centre of the Daleks' operations, declares the Doctor – who thinks that they're burrowing through the Earth's crust for something inside the planet itself: "Something that no other planet has..."

■ The Doctor expresses mere "surprise" that Tyler and the other rebels hadn't concentrated their efforts on the mine workings earlier – but in the draft, he was rather more confrontational, telling Tyler: "I think I'm surrounded by half wits [sic]. If you'd had any intelligence at all, you'd have been here years ago."

■ Quite who or what episode title *The Waking Ally* was intended to refer to to is a minor mystery – but at a pinch, it might conceivably be an allusion to the fact that here, the Doctor convinces David and Tyler that the Daleks' minng operations are far from unimportant, as they've believed up till now; waking his allies up, if you will.

■ Alternatively: we've seen that in the draft, Barbara was drugged into unconsciousness by the crones in the wood – and (literally) woke up in a white room, learning that she and Saida had been betrayed. Was Barbara meant to be that 'waking ally'?

In the mine, Ian sees Barbara and Jenny escorted to join Wells' work party. Trying to gain access to the main control room, Barbara shows Dortmun's notes to a Dalek, and she and Jenny are led away.

In the Control Room, a Dalek reports that the dig is within four miles of the Earth's outer core. An explosive has been placed inside a 'fissure capsule', which will release Earth's molten core.

Over loudspeakers, the Black Dalek announces that 'Project Degravitate' will reach its conclusion in two hours' time; the Daleks' plan is to replace the core with a power system, enabling them to pilot the planet "anywhere in the universe."

■ In the draft, this scene marked the first appearance of the 'Dalek Supreme' – *ie*, the Black Dalek, based solely at the mine.

■ In dialogue lost from the draft version of the next episode, the Doctor explained to Tyler that by turning the Earth into a vast spaceship, the Daleks will have made "the greatest step forward in space travel" – because, with food, shelter and a self-reproducing population: "They could set out on a journey that might takes [sic] thousands of years..."

■ The Subotsky/Whitaker screenplay adds a small but elegant detail to the Daleks' plan: "When the Earth's magnetic core is extracted, we can pilot this planet to the vicinity of our own... and occupy it!" The implication, therefore, is that rather than move the entire Dalek species to Earth, they're moving Earth to the entire Dalek species...

■ Set on Mars at the time of Earth's occupation, Craig Hinton's *New Adventures* novel *GodEngine* (Virgin Publishing, 1996) suggests that the Daleks are *not*, in fact, seeking to remove the Earth's core so they can fly the planet around the universe – it's so they can install a weapon designed by the ancient Osirians (from *Pyramids of Mars*, 1975), offered to them by the Ice Warriors. This 'GodEngine' will only function on a planet without a magnetic field – hence the Daleks' not-so-bonkers plan!

Ian has reached a sub-station and, unknowingly, hidden inside one half of the fissure capsule – but now the other half of the capsule is moved into position, sealing him inside.

■ In the draft, the bomb was placed in a cable car, suspended above the fissure.

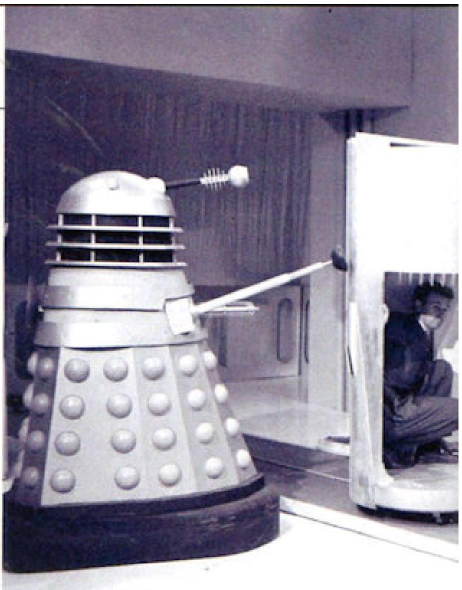
Flashpoint
FIRST BROADCAST: 26 DECEMBER 1964

As the capsule slides into the angled shaft, Ian pulls at its internal wiring until it comes to a stop. At the substation above, Robomen pull on the capsule's cable, hauling it back. Ian continues to interfere with the capsule innards... and a hatch opens. He climbs down the cable – but, spotting him, a Dalek fires on and severs the cable, causing Ian to fall down the shaft.

Barbara and Jenny are brought to the Control Room. Now that the slaves' work is done, the Black Dalek orders their extermination.

■ "The Final Solution! Clear up this planet!" squawks a Dalek excitedly – a blatant allusion to the *Endlösung*, the Nazis' plot to exterminate the Jewish people. Curiously, the line didn't appear in the script.

Barbara sees a Dalek use an 'aural control' to command all Robomen to herd the humans to the lower galleries. Interrogated by the Black Dalek, she spins a yarn about a planned human revolt...


The Daleks prepare their bomb – blissfully unaware that Ian is hiding inside it!

> 'The Daleks fail to notice the Doctor hiding behind the door – despite one of them having its eyestick pointed directly at him!'

■ ... referencing, among other historical events, the Indian Mutiny (of 1857) – the background to Terry Nation's *The Red Fort*, a seven-parter abandoned in favour of *The Keys of Marinus* during January 1964!

■ While Barbara blathers on about "Red Indians" at the Boston Tea Party (of 1773), defeated Confederate commander General [Robert E] Lee (1807-70) and Carthaginian commander Hannibal's crossing of the Alps (in 218 BCE), Jenny seems to be trying to interfere the Dalek controls... but weirdly, Ann Davies only mimes her actions throughout!

The Black Dalek panics – Barbara seizes her chance to try to give the Robomen orders of her own.

■ In the draft, this was the Doctor's plan, exposited to Tyler as they went off in search of the room from which the Daleks controlled the Robomen: "If we can take over that for just ten minutes, we can have two million allies right here inside the base."

Dragged away from the controls, she's secured to a metal pillar, beside Jenny.

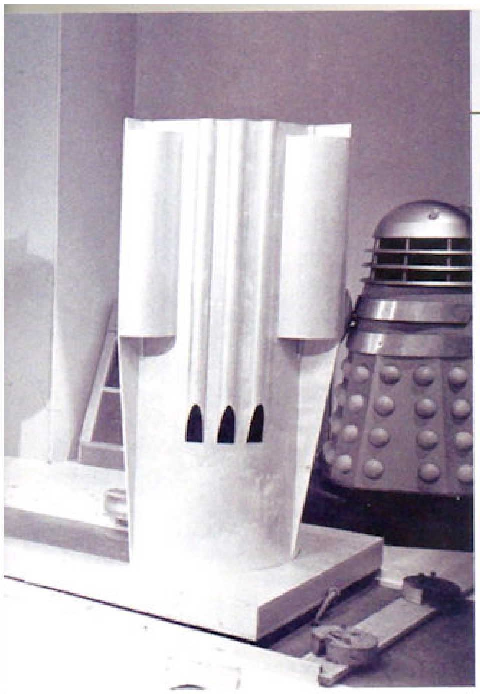
■ ... not that we see them being secured, of course

Barbara talks for her life!

The Doctor stands defiant!

The parting of the ways.

David leads Susan to a new life.



- because the actors are having to hold their neck collars in place!

From the clifftop, the Doctor instructs David and Susan to take three of Dortmun's bombs and sever a cable behind a particular mast. Once they've gone, he and Tyler head down towards the mine workings.

Ian comes round beside an opening into the shaft. The Doctor neutralises a warning system *en route* to the Control Room...

■ It's not explained how! Originally, the Doctor surmised that the door uses a photo-electric cell - and so a shiny object (in Dicks' novelisation, the blade of Tyler's knife) could be used to reflect a light and trip the system.

■ In the camera script, Tyler calling the Doctor 'Doc' reminded him 'of that fearful vulgarian Nephertiti [sic]' - surely the same Queen Nefertiti whom the Eleventh Doc will re-encounter in *Dinosaurs on a Spaceship* (2012)!

Sneaking through the opening, Ian takes timbers to block the shaft behind. In the Control Room, the Black Dalek orders the repaired capsule to be sent back down the shaft... where it stops short. Exiting the Control Room on their way to the saucers now hovering above the mine, the Black Dalek and his cohorts fail to notice the Doctor and Tyler hiding on either side of the door...

■ ... despite the fact that the last Dalek to leave has its eyestick pointed directly at the Doctor!

The Doctor and Tyler release Barbara and Jenny. They use the Daleks' scanner to watch Susan and David at the outer cable ring - the Doctor hoping their actions will immobilise the Daleks...

■ In the Target telling, Dicks tries to make the logic of the Doctor's plan clearer. When Jenny asks why the Doctor has sent David and Susan to blow up the Daleks' radio mast, fracturing the outer cable ring, he explains: "You know the Daleks communicate by a sort of radio network? Well, if the radio-link is suddenly broken it will give them the most enormous shock. A kind of brainstorm. It should immobilise them completely, at least for a little while."

... but operating the scanner causes a Dalek to be despatched to the Control Room. However, as it approaches, David shoots at the cable ring - and the Dalek's internal thermostat overheats.

■ As it stands, however, it's completely unclear why severing the cable ring causes the Dalek to overheat so catastrophically. (Dicks simply has the advancing Dalek winding down, fitting in with the explanation above... but later needs the Doctor to explain how the public address system, used to give orders to Robomen, is "on a separate circuit" - conveniently!)

■ In the draft, the Doctor and Tyler discovered a lone Dalek protecting the Robomen controls. Having realised that, since the Daleks are made out of metal, "A high voltage on their casings and they'd fry," Tyler lured the Dalek out to the corridor, where the Doctor prodded its casing with an electrical cable they'd already removed from the wall...

Barbara suggests using the Robomen's aural control. The Doctor commands them to turn on the Daleks: "Kill the Daleks, do you hear?" They do. Soon, Ian finds his friends in the Control Room.

■ As the revolting slaves pour in, the Bridge set, complete with Emergency Regulations sign, can be glimpsed in the background!

Slaves and Robomen alike pour out of the mine. The penetration explosive is due to go off in ten minutes' time - short of the fissure, but enough to cause a gigantic bang. The Doctor tells his friends to meet back on the cliff... where they witness the explosion. The Doctor reports that the Daleks' saucers were destroyed in the blast. Magma pours out of the fissure - a volcanic eruption, in England!

■ In the movie, Dr Who defeats the Dalek plan after he surmises that the Daleks have a weakness - hence their using humans to dig their mine. They've discovered a fracture at this particular point in the Earth's crust, one they intend to exploit - but that fracture is "near the meeting point of the magnetic influence of the north and south poles. You are afraid of that magnetism, are you not?" One deviation in the aiming of the Daleks' bomb, he continues, and enough magnetic energy will be released to destroy them - but he's not addressing the Daleks, rather Tom, who's hiding in the shaft, just within earshot. Tom then knows to divert the bomb - and when it goes off, the Daleks, and their saucer, are sucked into the shaft. (None of which is more scientifically sound than the original, but it's an awful lot more elegant!)

■ Whereas the TV serial's torrid climax is yet to come, the movie ends when Dr Who keeps his promise to Special Constable Tom - returning him to the 1960s, just "a couple of minutes before the villains robbed the jewellery store", so he can clobber the culprits. But as Tom drives them away, dreaming of his OBE, we're left wondering: if the robbers were collared before the blag, then surely Tom would never have entered *Tardis* in the first place? In which case, there'd have been no-one in that mine shaft in 2150 to deflect the bomb - and whoops, there goes the planet, shooting off through space...!

■ Bernard Cribbins will, of course, get to take another pop at the Daleks - playing Wilf in *The Stolen Earth/Journey's End* (2008). By which time, incidentally, the Daleks will have discovered another means to move the Earth through space...

Back in London, Wells helps clear the girders from the TARDIS... and Tyler hears the chimes of Big Ben reinstated. The Doctor takes his leave of Susan to check up on his Ship.

■ The Doctor's line "I must check up on the Ship" implies that he's not yet been inside the cleared TARDIS... so who's closed its police box windows from the inside, we wonder?

David tells Ian that he intends to join a group that works the land.

■ Lines lost from the camera script revealed Tyler's plans: 'There's not much left standing, but we're getting organised. I'm taking over the old Admiralty building in Whitehall.'

Barbara pulls Ian inside the Ship, leaving Susan with David - who asks Susan to stay, and marry him. Susan begs David not to make her choose between him and her grandfather.

■ In the draft, David proposed to Susan before the goodbyes to Tyler. Standing in the TARDIS doorway, the Doctor saw Susan and David kiss; nodding, he shut Susan out of the Ship.

Watching via the scanner, the Doctor double-locks the doors - and tells Susan that her future lies with David. "One day, I shall come back..." he promises her, before dematerialising the TARDIS.

■ Petty to shatter the mood, but two of the 'blister pack' roundels on the doors behind the Doctor throughout his final speech to Susan (later reused as a prologue to 20th anniversary adventure *The Five Doctors*, 1983) are horribly indented...!

■ With recording over-running the 10:15 PM studio deadline, Hartnell skipped two parts of this speech. Firstly: "Work hard both of you. Be gentle with her David and show her that life on earth [sic] with love and understanding can be a great adventure." Then, in summation: "And remember, love is the most precious jewel of all."

■ In the draft, after "One day I'll come back..." the Doctor told Susan to "make me proud of the world you'll build" - adding, "(Very softly) Goodbye." As the TARDIS dematerialised, Susan howled "Grandfather!!!!!!!!" - then buried her head in David's shoulder; turning her face up to the sky, her lips formed the word, "Goodbye."

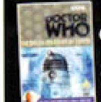
"He knew you could never leave him," explains David. Sadly, Susan drops her TARDIS key on the ground, and walks off with David.

■ Dicks cuts back to the TARDIS interior, where the Doctor glares at Ian and Barbara 'as if daring them to comment' - but: 'When they said nothing, his face broke into a smile. "I'll get over it," he said briskly. Bound to happen one day. Now then, I really must get you two home again..."'

■ Likewise, we cut back to the Control Room in the draft, where the Doctor quickly reverted to his 'pepper self' - and so Barbara kissed him on the forehead: "Bah!" he humphed. "Sentimentalists... all of you..." But then a voice behind them was heard to say, "Hello" - for Saida has stowed herself away! **DWM**

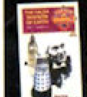
FURTHER INFO

DVD



COMPANY BBC Worldwide
YEAR 2003
CAT NO BBCDVD 1156
AVAILABILITY Out now

VIDEO

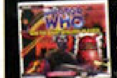


COMPANY BBC Video
YEAR 1990
CAT NO BBCV 4353
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co Ltd/Target Books
YEAR 1977
BOOK NO 17
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIO BOOK



COMPANY BBC Audio
YEAR 2009
READ BY William Russell with Nicholas Briggs
AVAILABILITY Out now

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

Damaged Goods

AUDIO DRAMA Big Finish

WRITTEN BY Russell T Davies

ADAPTED BY Jonathan Morris

STARRING Sylvester McCoy (the Seventh Doctor), Travis Oliver (Chris Cwej), Yasmin Bannerman (Roz Forrester), Michelle Collins (Winnie Tyler), Denise Black (Eva Jericho), Georgie Fuller (Bev Tyler), Tayler Marshall (Gabriel Tyler), Richard Hope (Harry Harvey), Daniel Brocklebank (David Daniels), Peter Barrett (The Capper), Robert Duncan (Mr Thomas), Damian Lynch (Scott Delaney)

RRP £14.99 (CD), £12.99 (download)

"If I have a talent," says the Doctor in *Damaged Goods*, "it is for getting to the centre of things."

The writer of that line, Russell T Davies, might equally well be describing himself. The self-effacement is typical, but the talent undeniable. Davies gets to the centre of things: to the centre of a story, to the centre of the human heart. In Davies' work, that's invariably the same place.

Damaged Goods – the 1996 *New Adventures* novel from Virgin Books, now a deft audio adaptation from Big Finish – is the story of two women. Mrs Jericho, childless but stinking rich, and Winnie Tyler, beset by bailiffs and with twins on the way. Each has what the other needs, and so a terrible deal is struck at midnight, Christmas Eve. This deal has fatal consequences for both the Jericho and Tyler families, and for Winnie's many neighbours in the Quadrant; a lawless, drug-ridden council estate.

This is a dark fairy tale transplanted to our ordinary world; a shabby and melancholy place, evoked with mesmeric power by Davies. He prowls the Quadrant, a stealthy eavesdropper, pressing his ear to each door in turn, then whispers the secret shame of those lurking within. The novel spends much of its length moving between the thoughts of its characters in this way, granting us insights that are deeper than – and in advance of – those afforded even the Doctor. The plot is rarely passed on via anything so mundane as direct speech; and this would, one might think, make *Damaged Goods* impossible to adapt sympathetically for audio. The fact that this new version is such a success is tribute to the skills of scriptwriter Jonathan Morris, who engineers countless clever ways for characters to tell their stories to each other, for our benefit. Morris, wittily, takes inspiration from the characters he's been given to work with. Quadrant resident David, for example, is too vain to wear his glasses on a date, and begs for a description of what's happening 10 feet in front of him. A TV news report of citywide slaughter is brought to a splattering halt thanks to the presenter's own dalliance with the deadly drug that forms the secondary strand of the storyline.

> **'This adaptation moderates the horror but stays true to the spirit and spectacle of the original.'**

DOCTOR WHO
BRAND NEW ADVENTURES
DAMAGED GOODS
BY RUSSELL T DAVIES
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Damaged Goods is driven on like a bullet train, straight and true, by the power of its emotional narrative. There's a science-fiction plot too, of course, which snakes sinuously about the main track for more than half the journey, glinting on one side of the story then the other, until the two join and race us to a thunderous conclusion that revels in the violent death of thousands. The sci-fi aspect of *Damaged Goods* can only be the less satisfying. Its language is abstruse, and proves murky on audio – all 'waveforms' and 'N-forms' and 'engrams'. Morris replaces the dreary 'Psi-Powers' backstory of the original book series with tickling, and entirely apt, mentions of Davies' own future creations – Torchwood and the Time War – thereby smearing several *Doctor Who* continuities together, doubtless to the delight of all.

Playing to *Damaged Goods*' soap opera milieu, Big Finish deploys stars from TV's greatest hits, who clearly relish the cut-above melodrama of it all. The audio's relocation to London – from the novel's intriguingly ambiguous northern city – thankfully allows Michelle Collins to deploy her *EastEnders* accent rather than her *Coronation Street* one, and she's a brittle, sympathetic Winnie Tyler. Former *Corrie* star Denise Black (recently used to blistering effect by Davies in his Channel 4 drama *Cucumber*, as a kind of solicitous version of the Ghoul from *The Talons of Weng-Chiang*) is outstanding as the deranged Mrs Jericho, skillfully tuning her voice back and forth from lullaby maternal to stony fury. Current *Street* regular Daniel Brocklebank excels as the likeable David Daniels, whose rising panic traces a graph of the steadily increasing stakes of the story. David enjoys, with the Doctor's puppy-dog policeman companion Chris Cwej, one of the book's seminal moments. Here, alas, his luck is out, and David only cops a snog.

This is Cwej's audio début, alongside with his world-weary colleague Roz Forrester. These trying-too-hard *New Adventures* companions – Adjudicators from the thirtieth century – have been all but lost to the great graveyard of spin-off companions, but Big Finish surely now offers them an ongoing new life. Unfortunately, *Damaged Goods* gives them little to do, so it's hard to decide if actors Travis Olivier and Yasmin Bannerman are apt casting. Of course, it's all in the ear of the beholder – if you excuse the expression – but to this listener they sound far too posh and mannered.

At the centre of this collision of worlds – of old *Doctor Who* and new, of novels and audios – is *The New Adventures'* conniving, Olympian god of a Doctor, filtered back to us via Sylvester McCoy's distinctive sing-song delivery. A highlight is the Doctor's soliloquy about the "157 fortresses" of the homes of the Quadrant, which has begged to be spoken aloud by McCoy for nearly 20 years. It contains the line that opens this review, but sadly McCoy is left to stress exactly the wrong word. It's a maddening slip by the director – letting both the writer and actor down – when a re-take would surely have taken mere seconds.

Damaged Goods is seen as template for the Russell T Davies-era of TV *Doctor Who* – chiefly thanks to the council estate setting and a plucky family of Tylers – but this world is anything but *Rose*-y. The novel is astonishingly bleak and bloodthirsty, and presages many of Davies' darkest hours, both in *Doctor Who* (the giggling slice-and-dice of the Toclafane; a sociopath driven psychotic by an eternal drumbeat in their head; a child leeched to death) and his wider work (the rat-poison last supper served to the Christopher Eccleston incarnation of Jesus in *The Second Coming*; and we essentially experience the killer's point-of-view from *Cucumber*'s harrowing murder). This adaptation is obliged to moderate the horror, but Jonathan Morris and the cast stay true to the spirit and spectacle of the original.

Even if you've never sampled audio *Doctor Who* before, *Damaged Goods* is one not to miss. It's a fascinating fusion of eras, styles and media – a Rosetta Stone of *Doctor Who* history – and a thrilling entertainment all its own. It's rich, it's vivid and it's essential.

GARY GILLATT

Death Match

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Geoffrey Beevers (The Master), Susan Brown (Kastrella), Andy Secombe (Vargrave)
RRP £10.99 (CD), £8.99 (download)

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
DEATH MATCH
BY MATT FITTON
FULL CAST AUDIO DRAMA

Picking up directly after *Requiem for the Rocket Men*, *Death Match* features Leela trapped in a space arena forced to battle for her life as part of a macabre game masterminded by – who else? – the Master! Meanwhile, the men in her life – the Fourth Doctor, K9 and ex-Rocket Man Marshall – compete to rescue her from certain death at the many-bladed lance of the Red Knight.

After struggling to find much for the decaying Master to do in the previous season, *Requiem for the Rocket Men* and *Death Match* have come up with an unexpectedly simple solution: treat him just as you would any other incarnation. Freed from lurking in the shadows, brooding over his calamity, the Master is back to his smoothly charming self, even wooing the villainous High Abbess Kastrella. Aside from a hilarious confrontation with the Doctor – "Is that a new rotting cowl?" – this is the Master doing what he does best, and *Death Match* is all the better for it. Geoffrey Beevers' performance, always great, reaches a new high here.

Death Match also picks up on the TV series' fresh interest in the psychology of the Master's relationship with the Doctor. Here, writer Matt Fitton stumbles slightly by having the characters lapse into speeches about their different worldviews that basically boil down to the fact that the Doctor wants to see the universe not rule it. Malcolm Hulke did this much more economically and satisfyingly in 1971.

Fitton is on surer ground when he links the Master's madness to his current predicament: his decaying body is a reminder that everything will rot and come to nothing, so life is just a series of distractions from the inevitability of death. It's this bleak assessment that's utterly at odds with the Doctor, always the champion of life and hope. Beevers and Baker make the most of this confrontation: Beevers going for deathly stillness and psychopathic detachment while the Doctor flits from facetiousness to fury. They make an excellent pair of arch-enemies.

While the Doctor and the Master debate, Leela prefers actions to words. Reunited with Marshall, the two of them try to bring down the Quarry Station from within, making smart and intuitive deductions that take them to the source of the evil. It seems that the couple that slay together stay together, and *Death Match* explores their growing feelings for one another in a pretty compelling way. Credit to Louise Jameson and Damian Lynch for establishing the relationship in a compressed space of time.

My biggest criticism of *Death Match* is that, having had the boldness to take the Doctor and Leela's story in a different direction, Big Finish has too quickly reverted to the status quo. There was surely potential to go much further than just dipping a toe in the water. That aside, this is a really good audio in what's shaping up to be a really good season. **MATT MICHAEL**

The Well-Mannered War

AUDIO DRAMA Big Finish
WRITTEN BY Gareth Roberts
ADAPTED BY John Dorney
STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana), John Leeson (K9), Tim McInnerny (Admiral Dolne), Jon Glover (Jafrid), Michael Troughton (Menlove Stokes), David Troughton (the Black Guardian)
RRP £14.99 (CD), £12.99 (download)

Barclow, a planet at the back end of the final frontier, is the staging post for a conflict between humans and Chelonians. Prior to the Doctor's arrival, the war has been bloodless, and fraternising with the enemy is positively encouraged. It's the perfect set-up for this adaptation of the last of Gareth Roberts' trilogy of Fourth Doctor and Romana novels, once again taking all the absurd elements of a Douglas Adams comedy and weaving them into something worthy of the master himself.

But, just as events on Barclow are about to get serious, and the Doctor battles to prevent a phoney war from escalating into the real thing, so Roberts' trilogy takes a darker turn, with an urgency that's driven by the knowledge that – as Virgin's final *Doctor Who* book – this was probably going to be the author's last chance to write for his favourite team.

The cost of the Doctor's failure will mean death on an unimaginably enormous scale: he's up against a particularly horrible monster (a swarm of telepathic flies), and an even more dangerous enemy lurks in the background, pulling the strings. There's a bite to Roberts' satire this time round: an anti-war message that's only become sharper since the book was published in 1997.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
THE WELL-MANNERED WAR
BY GARETH ROBERTS
FULL CAST AUDIO DRAMA

By keeping the Doctor and Romana apart for much of the story's length, Roberts sacrifices some of the banter of his previous books, *The Romance of Crime* and *The English Way of Death*. Instead, he introduces a second target for parody, satirising the dog-eat-dog process of electioneering as K9 runs for president of the human colony.

When originally published, *The Well-Mannered War* poked fun at the shallow spin that marked the 1997 General Election. Depressingly, there's been no improvement in the subsequent 18 years: the toxic mix of disinformation, smears and mud slinging is all-too familiar, as is the revelation that shadowy organisations are manipulating the media and electorate for their own ends.

John Dorney's faithful adaptation incorporates Roberts' excellent prose and the book's structure, including its infamous shock climax that transfers across intact. Ken Bentley's cast brings it to life well, particularly Tim McInnerny as the commander of the human forces and Michael Troughton making a welcome return as the fey and conceited artist Menlove Stokes.

However, just as in the previous Fourth Doctor novel adaptations, it's the regulars who deserve the most credit. Lalla Ward and John Leeson's double act is genuinely charming, and Tom Baker is magnificent – brilliantly playing the Doctor's furious realisation that he's been duped, and his indomitable, no-way-back solution.

Available either as a stand-alone release or handsomely packaged with *Damaged Goods* in a special edition box set (which includes a documentary), it's fantastic that Big Finish is making these classic adventures available to a new audience. **MATT MICHAEL**

Little Doctors

AUDIO READING Big Finish
WRITTEN BY Philip Lawrence
PERFORMED BY Frazer Hines
FEATURING The Second Doctor, Jamie and Zoe
RRP £2.99 (download only)

Arriving on a human colony called Olympos the Second Doctor, Jamie and Zoe are appalled. In this world of hi-tech cities, the lives of the populace are controlled by the all-seeing, all-knowing super computer, Zeus, which keeps its inhabitants docile through a mix of rampant consumerism and planned population control. The Doctor takes it on himself to bring this corrupt and complacent culture down. But in the process, he unleashes the 'little Doctors' – tiny duplicates that spread the Doctor's spirit of anarchy across the colony.

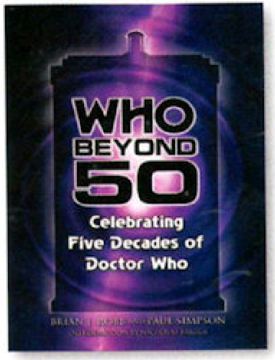
The second in Big Finish's monthly series of short stories, *Little Doctors* is as provocative as its predecessor. Writer Philip Lawrence gets right to the heart of the Second Doctor – his impish rejection of authority, and the gleeful pleasure he takes in bringing down what he sees as a society that's not fit to exist. There's definitely pleasure to be had in hearing the cosy assumptions of the colonists crashing down around their ears.

However, after the previous *Short Trips* adventure pitched the First Doctor as a terrifying monster, this month's raises questions about the Second Doctor's self-appointed mission to fight the evils of the universe. Lawrence highlights the flipside of the Doctor's unsolicited intervention: the chaos it causes, and the unintended consequences. The little Doctors are an unfortunate side effect of the Doctor's interference, more dangerous to the colonists than the benevolent dictatorship of Zeus.

Ultimately, although the Doctor's motives are right (a slave is still a slave even if he doesn't know he's enslaved), his methods, crashing out of the sky to destroy the world, are every bit as godlike and dictatorial as Zeus'. *Little Doctors* then becomes a story of human beings caught up in a struggle between wanton gods: apt that the planet is called Olympos.

Narrated by Frazer Hines, who's now better at voicing the Second Doctor than he is the young Jamie, *Little Doctors* is a provocative and thoughtful story that paints the most universally praised of Doctors in a rather different light. Taken alongside the first release in the series, *Flywheel Revolution*, it suggests that while these trips might be short, they're definitely not shallow. **MATT MICHAEL**

Who Beyond 50


WHO BEYOND 50
Celebrating Five Decades of Doctor Who
BRIAN J ROBB and PAUL SIMPSON

BOOK Hasslein Publishing
WRITTEN BY Brian J Robb and Paul Simpson
FROM www.hassleinbooks.com
RRP £16.20

Few programmes have been as closely scrutinised as *Doctor Who*, which leaves a book like *Who Beyond 50* – a collection of 50 essays, 10 for each decade of the show's run – with quite a challenge if it's to break new ground.

If the history here suffers from overfamiliarity, there's a fresh problem when the authors offer their own insights: more than once, Robb and Simpson twist the source material to fit their interpretation. Arguing that *Black Orchid* doesn't count as a purely historical adventure 'because it used the TARDIS as a plot point' is surely stretching a point. HG Wells featuring in *Timelash* is apparently the show's first 'celebrity historical' encounter. So what about *Marco Polo*? And when Nyssa is identified as an influence on Rose Tyler, I wonder whether the authors just stuck a pin in a list of previous companions at random.

More successful is an account of how fandom began to intersect with the show's production. The book is also strong on the Virgin and BBC novel series and Big Finish audio plays. But too often the good stuff falls foul of the authors' underwhelming way with a pay-off. One chapter, on the role of the companions, concludes that 'Ian and Barbara were simply the first of a run of necessary companions', which is both obvious and meaningless.

Too harsh, perhaps. Faced with writing yet another guide to *Doctor Who*, Robb and Simpson have produced a thorough and readable enough overview. But it doesn't quite deliver the answer they presumably had in mind to their own opening question: 'Hasn't everything that can be said been said already countless times?' On the strength of *Who Beyond 50*, you might – reluctantly – conclude that just maybe it has. **HYWEL EVANS**

The Forgotten Son

BOOK Miwk
BY Andy Frankham-Allen
FROM www.candy-jar.co.uk
RRP £8.99

Alistair Lethbridge-Stewart is a talisman of *Doctor Who*; a much-loved character who shared screen time with many Doctors, defending the Earth from the evil of the universe. On TV he was married to Doris, and in recent years he has gained a daughter, but that aside, what do we know of Lethbridge-Stewart's past? Thanks to *The Forgotten Son*, the first in a line of novels from Candy Jar Books using the creations of Mervin Haisman and Henry Lincoln, we now know a lot more.

Andy Frankham-Allen's novel is set in the weeks directly after the then-Colonel Lethbridge-Stewart's first TV appearance in *The Web of Fear*, as he is tasked with overseeing the return of London's evacuated population to the capital. It's a neat opening, showing how things are not entirely easy following the Doctor's habit of doing a bunk once an alien invasion has been defeated. It sets the sober tone for the book as a whole, with Lethbridge-Stewart (as he is referred to throughout) at the heart of events. Things are going slowly but smoothly until the body of Staff Sergeant Arnold – puppet of the Great Intelligence – goes missing from the morgue. The future UNIT commander is pulled into a fresh encounter with the Intelligence, Yeti, web and all against the backdrop of a Cornish village with connections to Lethbridge-Stewart's past.

The success of *The Forgotten Son* – and future novels in this new series – rests on whether you want to know Lethbridge-Stewart's backstory or not. There's a lot of background here that goes right back to the character's childhood and family, and Frankham-Allen draws lines that directly link Lethbridge-Stewart's origins to the Great Intelligence. It's nicely handled and thoroughly well written, but the need to set all this up can slow the pace a touch and leave you wanting a little more action.

The action, when it arrives, happens in the Cornish village of Bledoe, where the book hits more familiar territory – soldiers, Yeti, advancing webs, explosions, all leading to a very satisfying climax which places Lethbridge-Stewart at the heart of things. There's a surprise appearance from a *Web of Fear* alumnus in the final act, which seems a little thrown away, but the scene seems to be set for a more crucial role in future novels.

From the world of BBC TV's Doctor Who
LETHBRIDGE-STEWART
THE FORGOTTEN SON
ANDY FRANKHAM-ALLEN

Andy Frankham-Allen has provided a solid start to this series, his prose switching easily between character and action. He's done a clever job of depicting characters and properties belonging to the estates of Haisman and Lincoln, while blowing discreet kisses to *Doctor Who*'s past and even present. The Brigadier – it's hard to call him simply Lethbridge-Stewart, as this book is duty bound to do so – is such an integral part of the *Doctor Who* mythos, it seems right and proper he now has his own series. **MARK WRIGHT**

> **'The Yeti, advancing webs and explosions, all lead to a very satisfying climax...'**

Companion Piece

BOOK Mad Norwegian Press
EDITED BY LM Myles and Liz Barr
FROM www.madnorwegian.com
RRP $19.95 (US dollars)

Companion Piece is a collection of 30 essays by 30 women, examining the role played by the Doctor's companion.

Given the format, *Companion Piece*'s essays vary in topic, tone and insight, although more often than not offers up an intriguing opinion or feature rather than something rambling and pointless. An early essay by novelist Mags L Halliday, for example, is exceptional. In her *Scheherazade and Galahad...* she tracks how the romantic subtext of Barbara and Ian's on-screen relationship eventually became text thanks to David Whitaker's 1964 novelisation *Doctor Who in an Exciting Adventure with the Daleks*, which said the unsaid. Impressively informed, Halliday's piece is not only interesting, but is written with a profound sense of respect and admiration for Barbara and her on-page agency.

Of note elsewhere is Amanda-Rae Prescott's fascinating look at what Martha Jones, as a black woman, would have realistically encountered in the 1599 setting of *The Shakespeare Code*; novelist Una McCormack's analysis of modern companions such as Rose and Donna's fear of domestic life, and how Amy differed; Seanan McGuire's take on the violent impulses of Leela, Ace and Amy, and what each meant to a child told never to hit back; and Liz Barr's passionate, almost convincing defence of Mel. All strong, varied stuff.

COMPANION PIECE
WOMEN CELEBRATE THE HUMANS, ALIENS AND TIN DOGS OF DOCTOR WHO
EDITED BY L.M. MYLES AND LIZ BARR

The most interesting parts of *Companion Piece*, though, are rooted in *Doctor Who*'s record of gender representation – which, by accident or design, is weighed more towards the easy target of the past than the modern era. This may seem unfair. For as Nina Allen points out in her argument that Sarah Jane Smith sold women short, *Doctor Who*'s popularity means it's impossible for it to bury mistakes that were a product of their time.

And yet, such focus does produce fiercely intelligent work, with its highlight being Linnea Dodson's big-picture thesis that, 'It's possible to trace the birth, growth and triumphs of English women's liberation simply by watching how the women in the TARDIS are presented and treated.' And, of course, she's right. But brave heart, dear reader, for the picture that Dodson paints is not of an inherently sexist show, but one that always tried – with mixed results – to be as progressive as it could. **STEPHEN KELLY**

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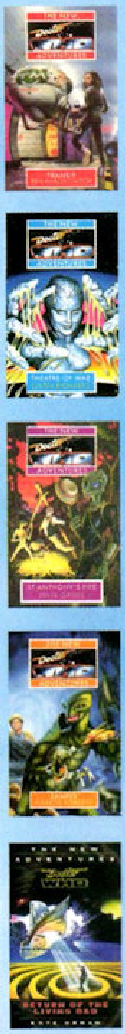

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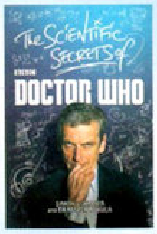

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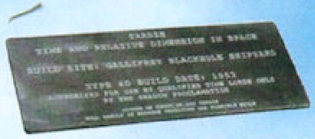

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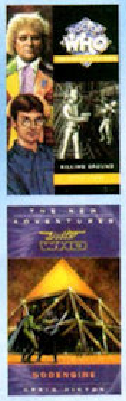

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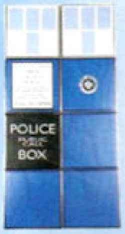

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The Scientific Secrets of Doctor Who

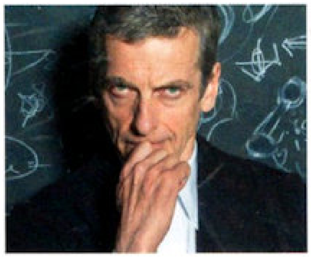
BOOK BBC Books
WRITTEN BY Simon Guerrier and Dr Marek Kukula
RRP £16.99
RELEASED 4 JUNE

"In a show about time travel and dimensionally transcendental spacecraft, you've kind of dispensed with rigorous scientific realism right from the start," admits Marek Kukula, the Royal Greenwich Observatory's Public Astronomer and one half of the team behind *The Scientific Secrets of Doctor Who*.

This new book features a collection of new *Doctor Who* short stories by writers including Jenny T Colgan, Jacqueline Rayner and James Goss. Each story is followed by an essay, written by Marek and his co-editor Simon Guerrier, that explores the scientific ideas behind it.

"I gave each writer a broad theme – such as space travel, memory or evolution," says Simon. "Marek and I then discuss that theme in more depth, drawing on examples from TV *Doctor Who*. We hope it's a fun and surprising way to explore ideas about science, and to see new things in the series."

Although it might seem that *Doctor Who* and science aren't always the best of friends, Marek and Simon's essays show that it's often not so simple...



"Of course, *Doctor Who* should always be about good stories first and foremost," says Marek, "but I think that adding in some real science can often add a layer of depth and believability. Even made-up science can demonstrate how the scientific process works, as long as it's applied consistently and follows its own internal logic. If we're told from the start that two spacecraft can't occupy the same position in hyperspace [as in 1979's *Nightmare of Eden*], then it's satisfying when this 'fact' helps to resolve the story."

"One thing we talk about in the book is ice-canos," adds Simon. "Writer Terry Nation put them into the script of 1973's *Planet of the Daleks* because they sound strange and alien – volcanoes but made of ice. They weren't grounded in proper science, at least not at the time. But since 1989, we've discovered ice-canos on several moons in the Solar System. So, by complete fluke, Terry got it right!"

"At the Royal Observatory, our mission is to make astronomy and space science as accessible and inspiring as possible," explains Marek, "and sci-fi is a really powerful tool for doing that. And the Observatory's two main topics are space and time, so *Doctor Who* is a perfect fit." **DAVID BRYHER**

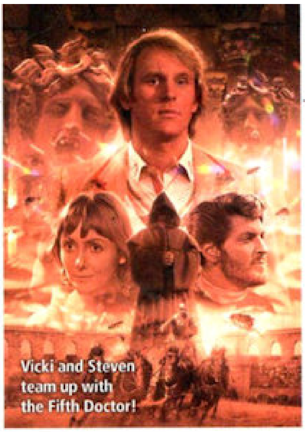
BUY IT BECAUSE: It mixes science and fiction in a unique way.

WHAT'S IT ABOUT?

A mind-bending blend of story and science that will help you see *Doctor Who* in a whole new light, weaving together a series of all-new adventures, featuring every incarnation of the Doctor.

The Secret History

AUDIO DRAMA Big Finish
WRITTEN BY Eddie Robson
STARRING The Fifth Doctor (Peter Davison), Steven (Peter Purves), Vicki (Maureen O'Brien)
RRP £14.99 (CD), £12.99 (download)
RELEASED 30 JUNE



Vicki and Steven team up with the Fifth Doctor!

So, why have some of the Doctors been cropping up with the wrong companions? The final part of the 'locum Doctors' trilogy – also the landmark 200th release in Big Finish's *Doctor Who* 'main range' – has the answers.

"I was told 'we're going to come up with a mechanism for how this works', but it was left a bit flexible," recalls writer Eddie Robson. "A lot of it was down to how I was going to wrap it up, because it needed to be something that fitted in with how my story proceeded. So we hammered it out between us. But I was told 'It's Peter Davison in a William Hartnell story', and 'Maybe it could be a historical to make it extra Hartnell-y', so I ran with that."

As such, *The Secret History* sees the Fifth Doctor join Steven and Vicki for a very 1960s sort of adventure.

"At first it should proceed like a straight historical," Eddie nods. "It's got that sort of travelogue-y quality, like most of those Hartnell historicals where there's an element of travelling, and it's not so much about a menace to defeat, it's more that adventure gets generated by the fact that they get cut off from the TARDIS, so they get involved in machinations and have to make sure they don't change history. So I was bringing in elements like that.

"I also tried to give it a bit of that 'educational' feel that you get in the First Doctor adventures, where it does feel like it's about exploring a time and a culture, rather than all that just being nice period dressing for a story that you could have done in a different time – which is what you get with later historical stories."

Part of the story takes place in Constantinople.

"I was watching a documentary focus about the history of the city, and there was some good material there," explains Eddie. "It felt appropriate to a First Doctor historical – that old-fashioned school-book-y version of history, giving it a bit of a *Boy's Own* adventure feel, set in a period where there's lots of wars going on, with lots of big heroes. It felt like a nice fit, so I decided to go for that."

BUY IT BECAUSE: It's the Fifth Doctor – with Vicki and Steven!

WHAT'S IT ABOUT?

Ravenna, 540 BC. Someone has sabotaged the Doctor's timeline, putting his Fifth incarnation in the place of his First... but who, and why? The truth is about to be revealed – but at what cost to all of the Doctors, and to the whole future history of the planet Earth?

> "I was told 'It's Davison in a Hartnell story', and 'Maybe it could be a historical, to make it extra Hartnell-y'..."

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THURSDAY 11

MAGAZINE

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EXTRATERRESTRIAL HORROR FROM THE DARK SIDE OF DOCTOR WHO

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- *The Massacre* by John Lucarotti [First Doctor, Steven. Read by Peter Purves] BBC Audio £20.00 See p78

CD - AUDIO DRAMA

- *The Nest Cottage Chronicles* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibsey. Box set collecting 15 stories, comprising all of *Hornets' Nest*, *Demon Quest* and *Serpent Crest* plus bonus material] BBC Audio £40.00 See p78

WEDNESDAY 17

MAGAZINE

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THURSDAY 25

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TUESDAY 30

CD - AUDIO DRAMA

- *The Secret History* by Eddie Robson [Fifth Doctor, Steven and

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The Cloisters of Terror

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Rowena Cooper (Emily Shaw), Richenda Carey (Sister Frances Beckett), Claudia Grant (Megan)
RRP £10.99 (CD), £8.99 (download)
RELEASED 30 JUNE

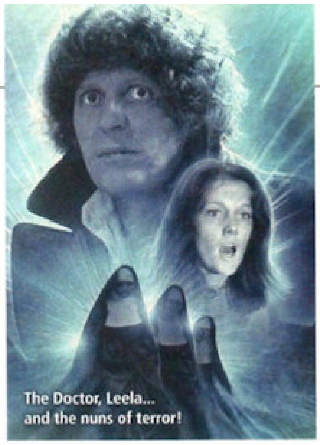
Ghostly nuns walk the passages of a college, spelling doom for anyone who sees them – and presenting the Fourth Doctor and Leela with a brand-new challenge.

"A lot of it is just trying to think of things that are spooky that haven't been done before in *Doctor Who*," explains writer Jonathan Morris. "There have been various horror movies and TV stories about spooky nuns – I think *The Sarah Jane Adventures* even did it – but *Doctor Who* hasn't. So: spooky nuns! The Nuns of Terror!"

Jonny was keen to prolong his story's creepy mysteries for as long as possible...

"Generally you think of two or three spooky images, or moments that are eerie, or will create a sinister visual in the listener's imagination," he explains, "and then as you work out the synopsis, you work out the rationalisation for it. 'How can I make all these bits fit together in a logical way?' But because it's a ghost story, you want that to be as minor a part of the story as possible, because as soon as you explain it, with any pseudo-scientific rationale, it stops being spooky. You want the anticipation and suspense going on as long as possible, which is why lots of ghost stories are short stories. They're all about the build-up, because as soon as you reach the reason why things happen, you've solved the story and it ends.

"The spectral nuns also combined with something else I was very keen to do, which was to tell a story which was all women," Jonny says. "So setting it in a convent which has now become a college meant it would be literally a cloistered environment. I think I need to get better at writing female characters, and so I should force myself to do so as often as possible."


The Doctor, Leela... and the nuns of terror!

One of those female characters is a familiar face, as Dame Emily Shaw – mother of Third Doctor companion Liz, introduced by James Goss in the 2012 audio adventure *The Last Post* – meets the Doctor for a second time.

"Emily Shaw is a high-powered academic," Jonny reminds us. "She's not dotty, she's not really eccentric – she's just someone who knows her own mind. In contrast to Leela, who is uneducated, Emily Shaw is absolutely educated, and kind of patronising to those who don't know as much as her, or who don't take an interest. She just looks at the Doctor and thinks, 'You are an overgrown student. I deal enough with those during my day job'.

"*The Last Post* established that she was the dean of a Cambridge college, so that fitted in neatly with the idea of it being a former convent that became a college. The only difference is that in *The Last Post*, James had made her the dean of a real place, and I couldn't set my story at that college because that particular college didn't have the right sort of history for the kind of story I wanted to tell..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a ghost story featuring the Fourth Doctor, Leela, and spooky nuns...

WHAT'S IT ABOUT?

St Matilda's College, Oxford is haunted. The Doctor and Leela arrive to investigate a dark secret that has lain buried beneath the college for almost a thousand years...

The First Doctor - Volume One

AUDIO READINGS Big Finish
WRITTEN BY Martin Day, Simon Guerrier, Ian Potter
FEATURING The First Doctor, Susan, Steven and Vicki
PERFORMED BY Carole Ann Ford, Maureen O'Brien, Peter Purves, Alix Dunmore, Alice Haig, Darren Strange
RRP £20.00 (CD), £15.00 (download)
RELEASED 30 JUNE

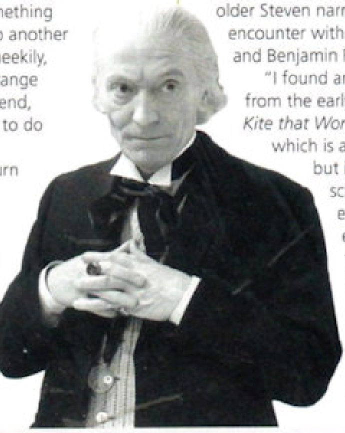
The First Doctor – Volume One revives *The Companion Chronicles* format – and picks up a storyline from the original Big Finish audio series.

"We have four distinct stories in this box set; one of them narrated by Susan, one by Vicki, and two by Steven," David explains. "The two Steven Taylor stories carry on from [2014's] *The War to End All Wars*. It's been nice to be able to complete that trilogy."

"I wrote *The War to End All Wars* [the final story in the original run of *The Companion Chronicles*] knowing that the series was coming to an end," recalls Simon Guerrier, who is back for two sequels. "It became quite fun to leave it on a cliffhanger, because it was something that I could pick up another time. So I rather cheekily, knowing that the range was coming to an end, left the story open to do more with."

Both stories return to Steven who, post-TARDIS, is a deposed king.

"I had originally thought that Steven would be a sort of King Lear character, and the plot would follow the structure of *King Lear*, but David thought that was a bit too obvious. That was actually good, because it made me think of different things, and come up with something a bit more original."



The Founding Fathers sees the older Steven narrate another encounter with the Doctor – and Benjamin Franklin.

"I found an Isaac Asimov book from the early 1960s, called *The Kite that Won the Revolution*, which is a book for children, but it's a history of science and scientific endeavour," Simon explains. "It explains the connections: that as a result of his experiments into trying to understand electricity, Benjamin Franklin then became a famous person, and because he was famous, he was sent to negotiate legal claims about the colonies with Britain and France, and as a result he became very influential in the Revolution. Asimov argues that it's because of his scientific endeavours that the world changed. I thought that was really interesting."

The Locked Room, meanwhile, stays in Steven's present.

"I thought 'I'll do something a bit different', so this story isn't Steven narrating a story, it's all live action," Simon nods. "I could bend the normal rules..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the return of a special kind of *Doctor Who* storytelling.

WHAT'S IT ABOUT?

Four brand new adventures in the *Companion Chronicles* series, featuring the First Doctor and his companions: *The Sleeping Blood, The Unwinding World, The Founding Fathers* and *The Locked Room*.

Vicki] Big Finish £14.99 See above
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by Jonathan Morris
[Fourth Doctor and Leela]
Big Finish £10.99 See above
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[Bernrice Summerfield, Seventh Doctor, Ace] Big Finish £20.00

CD - AUDIO READING
■ ***Shadows of Serenity*** by Nigel Robinson [Sixth Doctor and Peri]
Big Finish £2.99 See p78
■ ***The First Doctor Volume One*** box set by Martin Day, Ian Potter, Simon Guerrier.
[First Doctor, Susan, Steven, Vicki]
Big Finish £20.00

JULY

WEDNESDAY 15

MAGAZINE
■ **Doctor Who Adventures 4**
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THURSDAY 16

BOOK
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[Fourth Doctor]
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THURSDAY 23

MAGAZINE
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FRIDAY 31

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COMING SOON...

The Shadows of Serenity

AUDIO READING Big Finish
WRITTEN BY Nigel Robinson
FEATURING The Sixth Doctor and Peri
RRP £2.99 (download only)
PERFORMED BY Nicola Bryant
RELEASED 30 JUNE

Writing for the Sixth Doctor and Peri was an unusual task for Nigel Robinson.

"I'm normally more associated with earlier Doctors, especially the First," he acknowledges. "While I did find it easy to write for the Sixth Doctor and Peri – largely because Colin and Nicola are great actors and their portrayals worked so well on screen – I had to tone down some of the initial 'bitching' between the two of them."

Nonetheless, *The Shadows of Serenity* still offers some tension in the TARDIS.

"Nigel's portrayal of the Sixth Doctor and Peri is probably most faithful to the Season 22 era," says producer Michael Stevens, "when the pair are often seen to rub each other up the wrong way!"

The story sends them to the famously warlike world of Malgar.

"The Malgarians have a formidable reputation throughout the galaxy," Michael adds. "Their aggression is built on paranoia: they fear all off-worlders, and have surrounded their planet with highly destructive weapons. At least, that's what everyone says. When the Doctor and Peri arrive on the planet, they find that the famous Guns of Malgar have been abandoned, and their makers are not at all as expected. Therein lies the mystery!"

"I'm never a black-and-white person – I prefer to deal in shades of grey," explains Nigel. "The idea of a totally pacifist society might sound ideal but in truth it just doesn't work. Without a certain amount of aggression no species can survive and I wanted to explore this with the Malgarians.

"I also wanted to make the gentle point that the Doctor has certain prejudices which are clearly wrong," he adds, "and that it is his companions who make him more 'human' and caring, and cause him to question some of his beliefs."

BUY IT BECAUSE: It show that the Doctor isn't always right...

WHAT'S IT ABOUT?

The Malgarians are known as a vicious, belligerent species – but the Doctor and Peri discover that they have suddenly become pacifits. By why? And what is the secret of the Sisters of Serenity?

The Massacre

TALKING BOOK BBC Audio
WRITTEN BY John Lucarotti
FEATURING The First Doctor and Steven
RRP £20.00 (CD)
READ BY Peter Purves
RELEASED 11 JUNE

For the first time since BBC Audio's readings of Target novelisations returned, the range is going deep into history.

"It's a long way from the otherworldly episodes I have done so far in this new series," acknowledges sound designer Simon Power. "*Frontios*, *Remembrance of the Daleks*, and *The Deadly Assassin* were all-out sci-fi romps with blazing laser guns, exploding machines, and interplanetary feuds. For *The Massacre*, I was using a much more earthbound palette of sounds such as cobbled streets, church bells, town squares – oh, and a small stage coach drawn by baying hounds through the underground tunnels of Paris!

"For the music, I gave *The Massacre* its own theme that I used in different versions throughout. I picked sounds that I thought would be suitable for the period, so there's a harpsichord and a combination of reed wind instruments playing the main theme. We are unable to use the *Doctor Who* theme in this series, so the listener will always get something a bit different."

The story is adapted from 1966 television serial *The Massacre of St Bartholomew's Eve* ("It is of the period where *Doctor Who* had a brief to be educational as well as entertaining," points out Simon, "so there's lots about the French Protestants and Catholics that sounds like it's straight out of the history books"), but with all four of the original television episodes now lost, inspiration for the atmosphere came from elsewhere.

"Very often the paperback novel is all that I have to turn to for direction. A lot of the inspiration for my sound design and composition comes from the wonderful graphic paintings on the front cover of the novels. The first step of the process is always to look at the cover and imagine how I could bring it to life with sounds and music."

Peter Purves, who played companion Steven on screen, narrates the book.

Discover Catherine de Medici's evil plan in *The Massacre*!

"Peter Purves is a marvellous reader," Simon enthuses, "and I have enjoyed his rendition of the First Doctor ever since he read *Mission to the Unknown* alongside Jean Marsh, quite early on in our series of Target adaptations. He gets just the right amount of spikiness and humour into the Hartnell lines. I guess that can only come from having actually known and worked with the First Doctor on the programme in those early years. He gives it an extra essence that's really indefinable..." **DAN TOSTEVIN**

BUY IT BECAUSE: It brings back to life a long-lost adventure!

> **"For the music, I gave *The Massacre* its own theme..."**

WHAT'S IT ABOUT?

The Doctor and Steven arrive in Paris in the year 1572 and become involved in the events leading up to one of the most terrible days in Earth's history...

The Nest Cottage Chronicles

AUDIO DRAMA BBC Audio
WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor), Susan Jameson (Mrs Wibbsey), Richard Franklin (Mike Yates)
RRP £40.00 (CD)
RELEASED 11 JUNE

A few years before he joined Big Finish for new adventures, Tom Baker reprised the Fourth Doctor on audio for the BBC.

"I think my abiding memory is of Tom towering over us all, laughing and booming and relishing his return to the role of the Doctor," smiles range editor Michael Stevens. "We recorded each series in the summer of three consecutive years, and looking back I mainly think of Tom, in pink shirt and braces, standing in shafts of sunlight, keeping the rest of us enraptured."

These adventures saw the Fourth Doctor based in the rural Nest Cottage, with UNIT's Mike Yates (Richard Franklin) and housekeeper Mrs Wibbsey (Susan Jameson) at his side.

Richard Franklin, Tom Baker and Susan Jameson in *The Nest Cottage Chronicles*.

"They mix full-cast drama with narration," Michael reminds us, "and were originally released in three series: *Hornets' Nest*, *Demon Quest*, and *Serpent Crest*. At the start of the first adventure, we find the Doctor at a point in his life where he's managing a delicate situation from the relative comfort of his cottage in Sussex. The saga begins there, and a whole lot of menace and mayhem ensues."

Paul Magrs scripted all 15 episodes, with his inimitable style lending the series a distinct atmosphere.

"I never ceased to be enthralled by Paul's originality and ambition," recalls Michael. "There's a lot of humour, a lot of pathos, and a fair bit of singing in these 15 adventures!"

Now, the complete run is collected into a single volume, *The Nest Cottage Chronicles*, with new special features.

"At the core of the bonus material are three ten-minute outtakes segments which the series' audio editor Neil Gardner has put together," Michael explains. "Neil's come up with some very funny and entertaining moments. There's also a 20-minute previously unheard interview with Tom Baker which I conducted in 2009, just prior to the release of *Hornets' Nest*. Then there are some hilarious short promos which Tom recorded, as well as trailers for each of the three series. I think this package of extras – none of which have been previously available – perfectly evoke the spirit of the times."

For Michael, there is one particular bonus feature on the set that stands out as a highlight.

"There's an item called *The Doctor Sings*," he grins, "which has to be heard to be believed..."
DAN TOSTEVIN

BUY IT BECAUSE: It's an entire era of *Doctor Who* audio history collected into one set!

WHAT'S IT ABOUT?

A total of 15 audio dramas featuring the Fourth Doctor, Mrs Wibbsey and Mike Yates, comprising the collections *Hornets' Nest*, *Demon Quest* and *Serpent Crest* – plus all-new bonus material.

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PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* CDs and books!

WIN! THE SECRET HISTORY CD!

The TARDIS brings the Doctor, Steven and Vicki to the Italian city of Ravenna in the year 540 – besieged by the army of the celebrated Byzantine general Belisarius. Caught up in the fighting, Steven ends up on a boat bound for Constantinople, the heart of the Roman Empire.

Rescuing Steven, however, is the least of the Doctor's problems – because he shouldn't be mixed up in this particular adventure at all! Someone has sabotaged his own personal timeline, putting his Fifth incarnation in the place of his First… but who, and why?

Starring Peter Davison as the Doctor, Peter Purves as Steven and Maureen O'Brien as Vicki, *The Secret History* is a new audio adventure out in June from *www.bigfinish.com* priced £14.99 on CD, or £12.99 to download. We have **FIVE** copies of the CD to give away to lucky readers who can answer this question:

THE AUDIO ADVENTURES OF DOCTOR WHO
BRAND NEW ADVENTURES
DOCTOR WHO
PETER DAVISON, MAUREEN O'BRIEN AND PETER PURVES IN
THE SECRET HISTORY
by EDDIE ROBSON
FULL CAST AUDIO DRAMA

Who were the Fifth Doctor's very first companions?

- A Adric, Nyssa and Tegan
- B Rod, Jane and Freddy
- C Cuthbert, Dibble and Grub

Phone* **09011 542 221** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "HAVEN'T I SEEN YOU SOMEWHERE BEFORE?"

WIN! NEST COTTAGE CHRONICLES CD BOX SET!

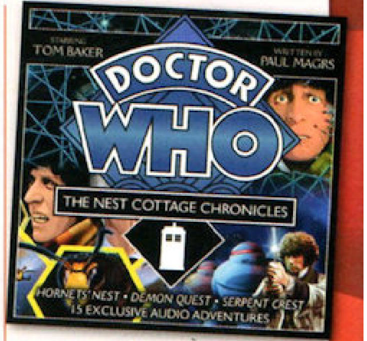
Tom Baker stars as the Fourth Doctor, with Susan Jameson as Mrs Wibbsey and Richard Franklin as Mike Yates, in 15 full-cast audio dramas written by Paul Magrs. *The Nest Cottage Chronicles* box set includes the following three serials…

Hornets' Nest: When former UNIT Captain Mike Yates is reunited with a ghost from the past, he and the Doctor are soon united in battle once more, against alien insects intent on global domination.

Demon Quest: A key component from the TARDIS disappears, exchanged for a bag containing four curious objects. Each one is a clue, and so the Doctor and Mrs Wibbsey embark on a chase through Time…

Serpent Crest: The Doctor acquires a Skishtari egg, whose powers are both wondrous and deadly…

The Nest Cottage Chronicles is out on CD on 11 June priced £40.00, and we've **FIVE** copies for lucky readers who can answer this question…



STARRING TOM BAKER
WRITTEN BY PAUL MAGRS
DOCTOR WHO
THE NEST COTTAGE CHRONICLES
HORNETS' NEST • DEMON QUEST • SERPENT CREST
15 EXCLUSIVE AUDIO ADVENTURES

In what role does the Doctor employ Mrs Wibbsey?

- A She is his housekeeper
- B She is his beekeeper
- C She is his lighthouse keeper

Phone* **09011 542 222** (51p per call) to enter, or post your entry to the address below, starting with: "THIS IS IT, MRS WIBBSEY. ONE FINAL CHASE, ACROSS TIME AND SPACE!"

WIN! SOUNDTRACK CD!

The music from the latest series of *Doctor Who* has been released as a three-CD set, published by Silva Screen. The set includes incidental music from all 12 episodes of Peter Capaldi's first season as the Doctor, from *Deep Breath* through to *Death in Heaven*, including the 2014 arrangement of the *Doctor Who* theme tune, the Twelfth Doctor's theme *A Good Man?*, and *Missy's Theme*, sung by Halia Meguid.

The set also includes music from the 2014 Christmas Special, *Last Christmas*, and an extensive 24-page booklet with notes from composer Murray Gold, who has provided the incidental music for the series ever since its return in 2005.

The score is performed by the BBC National Orchestra of Wales, conducted by Ben Foster and James Shearman, and features Murray Gold on keyboards, guitars and synths.

The set is available now from *www.silvascreen.com* priced £12.99. We have **FIVE** copies to give away to readers who can answer this question:

Who sang a version of a Queen hit during the 2014 episode *Mummy on the Orient Express*?

- A Foxes
- B Pixies
- C Tweenies

Phone* **09011 542 223** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "DON'T STOP ME NOW!"

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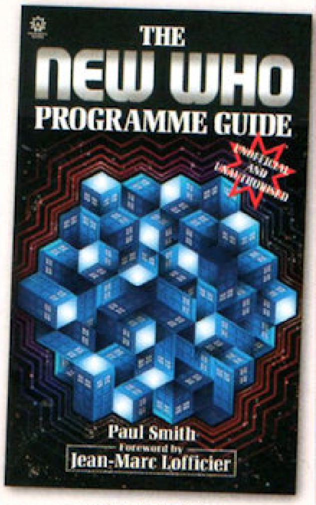
WIN! NEW PROGRAMME GUIDE BOOK!

A new paperback from Wonderful Books has recently been published – *The New Who Programme Guide* by Paul Smith. Based on – and continuing – the seminal 1980s reference work *The Doctor Who Programme Guide*, this edition documents the most recent episodes in the same style and format.

The book covers every television episode, prequel and online/DVD mini-episode from the 1996 TV Movie to the *The Time of the Doctor*, with full cast lists, key production crew and synopses for every story.

The book is available from *www.wonderfulbook.co.uk* priced just £7.99. We have **FIVE** copies to give away – and one could be yours if you can answer this question:



Who wrote the original *Doctor Who Programme Guide*?

- A Jean-Marc Lofficier
- B Jean-Luc Picard
- C Jean-Paul Sartre

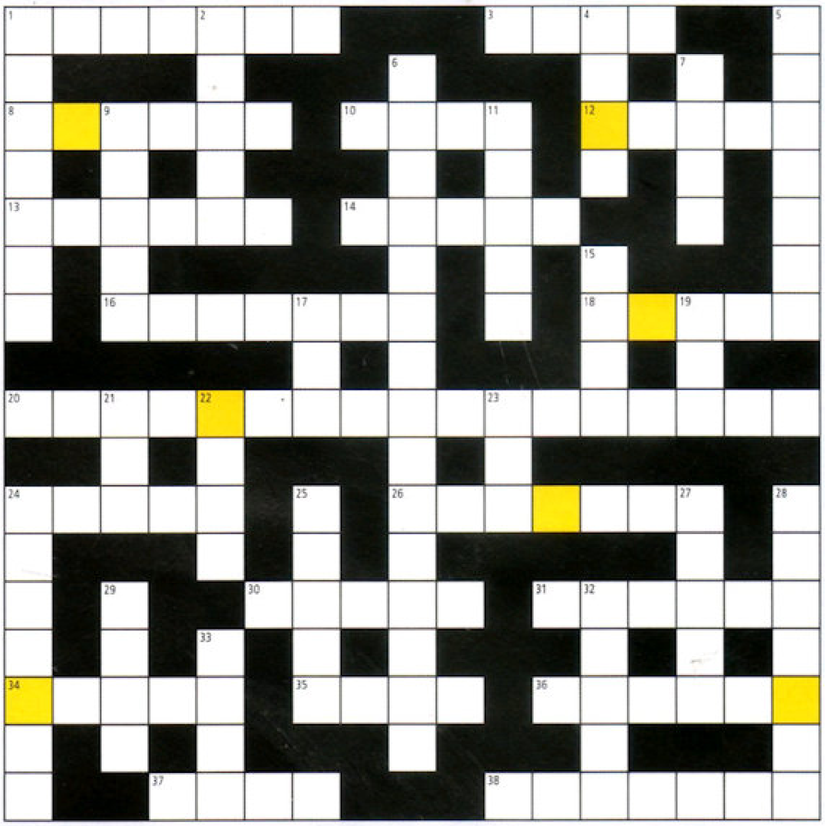
Phone* **09011 542 224** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "THE GREATEST SOURCE OF KNOWLEDGE IN THE UNIVERSE."

HOW TO ENTER

***BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 28 May 2015 and close at midnight on Wednesday 24 June 2015. Service Provider: Spoke. 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 487, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 27 June 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Can you tell *The Death of Time* from *The Destruction of Time*? Then why not try to unpick this puzzle?



ACROSS

- **1** A creature that accompanied the Daleks on their invasion of Earth (7)
- **3** Character played by soap star Helen Worth (4)
- **8** (and 5 Down) He played one of the Doctor's companions (6,7)
- **10** The first victim of the Robots of Death (4)
- **12** Prime Minister that Mickey speculated might not be in power on a parallel Earth (5)
- **13** He assisted the Master (6)
- **14** The Daleks, for example, after the events of *The Pandorica Open* (5)
- **16** Morestran in charge of the mission to Zeta Minor (7)
- **18** A member of UNIT (5)
- **20** (and 34 Across) According to Emergeency Regulations it is forbidden to do this (4,6,4,3,5)
- **24** A character played by Sonny Caldinez (5)
- **26** *The Dalek Invasion* __ _____ (2,5)
- **30** Gun runner in the employ of Morgus (5)
- **31** Evil since the dawn of time (6)
- **34** See 20 Across
- **35** Alias of the Doctor – the Dream ____ (4)
- **36** 33 Down said this would be found in abundance on his home world (7)
- **37** Pretty much all that was left of the 'last human' (4)
- **38** Brian ______ – actor who appeared in *The Trial of a Time Lord* (7)

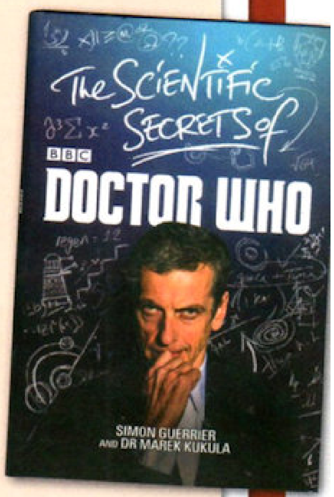
DOWN

- **1** Brothers Marcus and Laurence (7)
- **2** Evil entity voiced by Michael Sheen (5)
- **4** A student in Coal Hill's class for the gifted and talented (4)
- **5** See 8 Across
- **6** The team assembled to defeat Omega (3,5,7)
- **7** The Doctor died trying to save her (4)
- **9** The Doctor's prediction for cafe owner Harry and his wife (5)
- **11** He assisted Salamander (5)
- **15** *Counter* ____ (4)
- **17** Eruptions on Androzani Minor (3)
- **19** The Doctor said a decent one would give Clara's Christmas turkey "an even chance" (3)
- **21** 32 Down for example
- **22** The Ghanta, for example (4)
- **23** Eruptions on Spiridon (3)
- **24** Planet ruled by King Rokon (7)
- **25** The ladies of Penhaxico Two were reputedly fond of this (5)
- **27** The Eye of _____ (5)
- **28** He assisted Lady Peinforte (7)
- **29** Clara's father (4)
- **32** She saved 29 Down from being run over by a car (5)
- **33** He assisted the Rani (4)

WIN!

THE SCIENTIFIC SECRETS BOOK!

The Scientific Secrets of Doctor Who is a mind-bending blend of story and science that will help you see *Doctor Who* in a whole new light, weaving together a series of all-new adventures, featuring every incarnation of the Doctor. With commentary that explores the possibilities of time travel, life on other planets, artificial intelligence, parallel universes and more, Simon Guerrier and Dr Marek Kukula show how *Doctor Who* uses science to inform its unique style of storytelling – and just how close it has often come to predicting future scientific discoveries.



The Scientific Secrets of Doctor Who is published in hardback by BBC Books on 4 June, priced £16.99. **DWM** has **FIVE** copies to give away to readers who can complete the crossword and rearrange the letters in yellow to form the name of one of the Doctor's companions.

Phone* **09011 542 232** (51p per call). Or you can post your answer to the address on the opposite page, starting with this classic piece of scientific gobbledygook: "REVERSE THE POLARITY OF THE NEUTRON FLOW"

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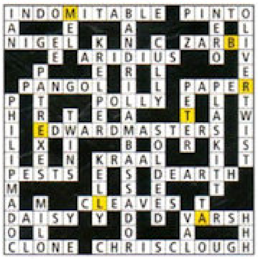
ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



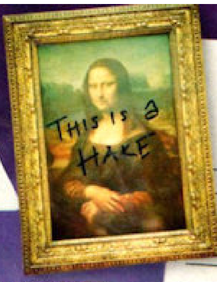
LAST ISSUE'S PRIZE WORD: LAMBERT

☐☐☐☐☐☐☐

WOTCHA

The page that gave the helmic regulator quite a twist, I'm afraid.

BY THE WATCHER



FISHY TOP TEN

SHARK OF INFINITY
THE MACKEREL TERROR
THE COD COMPLEX
THE EEL IN SPACE
PIKE YATES
VISLOR TURBOT
GURNARD HORSFALL
ANCHOVY AINLEY
THE TENCH PLANET
WARRIORS' SKATE

A History of Doctor Who in 100 Objects...

#58

THE TARDIS MATRIX

There's a tremendously useful line in *The Doctor's Wife*. It comes midway through the Doctor's heart-to-heart with the TARDIS, when he complains that "You didn't always take me where I wanted to go." Smart as a whip, the talking ship responds: "No, but I always took you where you *needed* to go."

Until that bombshell, a niggling question had hung around *Doctor Who*, quietly clearing its throat since the show's earliest days: how come the TARDIS always delivers the Doctor to times and places of the direst crisis? Why doesn't he ever land anywhere that's... well, a bit boring?

Granted, prior to *The Doctor's Wife* there are a few fleeting hints over the years that the ship might be up to something. We're told in *The Doctor's Daughter* that "Jenny was the reason for the TARDIS bringing us here." The trusty ship brings the dying Doctor home at the end of *Planet of the Spiders*. And, of course, the notion that the TARDIS has telepathic abilities goes right back to *Inside the Spaceship*. But by and large, before *The Doctor's Wife* came along with that smart-alec explanation, *Doctor Who* tended to fall back on a familiar handful of contingencies to account for the apparent inevitability with which peril, injustice and villainy await whenever the TARDIS opens her doors onto another adventure. Let's have a brief look at some of the options. In no particular order, they include:

1. Picking Up A Distress Call: how better to plunge the Doctor into trouble on every far-flung planet from Chloris to Zeta Minor?

2. A Mission From The Time Lords: a nice straightforward one, covering everything from *Colony in Space* and *The Curse of Peladon* to *The Mutants* and *The Brain of Morbius*.

3. Dragged Off Course (by accident or design): plenty of examples here, from *The Web Planet* and *Pyramids of Mars* to *Resurrection of the Daleks* and *The Trial of a Time Lord*.

4. Entrapment: the villain lures an unwitting Doctor to his destination with a false summons, as in *The Deadly Assassin* and *Revelation of the Daleks*.

5. The Doctor Is Summoned In Person: this one was quite a rarity in the olden days. Early examples include the Brigadier recalling the Doctor to Loch Ness, Zastor requesting a spot of arbitration on the planet Tigella, and the Keeper of Traken popping up in the TARDIS to deliver an invitation by hand. More recently, the 'Who you gonna call?' option has become a mainstay of the series, with Amy and Clara forever dialling D for Doctor, along with everyone from River Song and the Face of Boe to Ms Delphox and Winston Churchill.

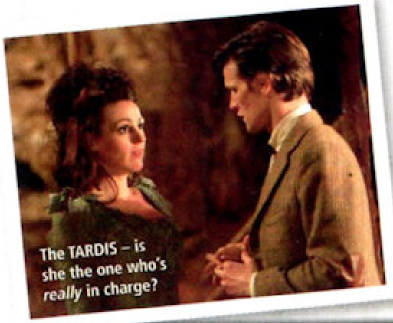
6. The Doctor Chooses His Destination For Secret Reasons Of His Own: this is another that has gained traction in recent times (*The Rebel Flesh* is a good example), while earlier instances include *The Invasion of Time* and a whole swathe of Seventh Doctor stories.

Anyhow, we could spend all day identifying and refining other categories – and don't let me stop you – but while we're here, we must also turn our pitiless beam onto those stories that make no attempt whatsoever to account for themselves: stories in which the arrival of the TARDIS at some perilous flashpoint in time and space is nothing more than a whacking great coincidence. *The Unicorn and the Wasp*. *Earthshock*. *The Talons of Weng-Chiang*. *Frontier in Space*. *The Ice Warriors*. Almost the entire William Hartnell era. And that's just the tip of the cyborg: *Doctor Who* is littered with these coincidental landings, all of them waspishly retconned by that obliging line in *The Doctor's Wife*.

Mind you, our voluble Idris-TARDIS proves decidedly less helpful when it comes to explaining away the occasions when the ship doesn't go anywhere at all. In particular, she doesn't account for the remarkable upswing in alien interventions on twentieth-century Earth during the Third Doctor's exile. The only explanation we're offered for this phenomenon is the Brigadier's line in *Spearhead from Space* about mankind drawing attention to itself. Then again, that's how tourism works. Maybe the Great Intelligence enjoyed Earth so much that it gave the planet a really good score on Galactic TripAdvisor. "London is a must-see, and the underground is so convenient!" raved the formless entity. "St Paul's is excellent – we'll definitely be back!" enthused the Cybermen. "You'd be a dummy to miss Madame Tussauds!" chipped in the Nestenes. And things just snowballed.

IN A NUTSHELL: "Dungeness is delightful whatever the weather!"

"The TARDIS brought me home"



The TARDIS – is she the one who's *really* in charge?

THE STOCKBRIDGE ENGLISH DICTIONARY

DAVID FISHER: someone angling for Mr Tennant.
DAVID BANKS: where you might find a David Fisher.
NICHOLAS COURTNEY: Mr Briggs injured his patella.
NICK HOBBS: steal cooking equipment.
STUART FELL: Mr Hyde took a tumble.
TERENCE LODGE: Mr Dudley's residence.
DEREK WARING: the business of being Derek Ware.
PETER MILES: the distances covered on Mr Capaldi's promotional tours.

THE *Six Faces* OF DELUSION

From Jack Watling in *Under Capricorn* to Richard Todd in *Stage Fright*, there's a select band of *Doctor Who* guest actors who have an Alfred Hitchcock movie to their names. The *Whoiest* Hitchcock of all is the 1972 thriller *Frenzy*. So which five of the following *Frenzy* facts are flawless and which one is a feeble fabrication?

Answer revealed at the bottom of the page.

1 *Doctor Who* legend Bernard Cribbins plays a belligerent barman.

2 Clive Swift, of *Revelation of the Daleks* and *Voyage of the Damned* fame, plays a Suez veteran.

3 *Doctor Who* legend Jean Marsh plays a flustered secretary.

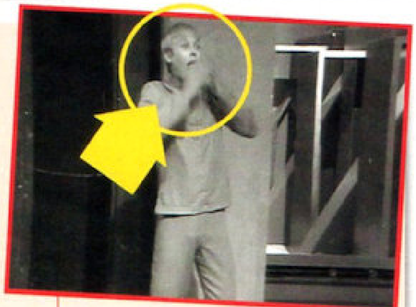
4 Colin Spaull, of *Revelation of the Daleks* and *Rise of the Cybermen* fame, plays a man in a pub.

5 *Doctor Who* legend Roy Skelton plays a London policeman.

6 Trevor Cooper, of *Revelation of the Daleks* and *Robot of Sherwood* fame, plays a taxi driver.

SUPPORTING ARTIST *of the month*

As any fan will tell you, the Time Lords were an impressive bunch when they first showed up in *The War Games*. None of the comedy or camp associated with some of their later manifestations: this lot are stately, dignified, godlike even. The same is true of the lowlier classes on their as yet unnamed planet: just look at the scene in Episode Ten when the Aliens turn up to spring the War Lord from custody, and encounter a couple of technicians who have been checking over the Doctor's TARDIS. The first of our luckless pair takes everything very much in his stride: cool, calm and collected to the last, he reacts to the arrival of the startlingly attired off-worlders with the laid-back sangfroid of a true Gallifreyan. Alas, technician number two struggles to retain quite the same degree of composure when he emerges from the TARDIS a moment later, opting instead for the sort of reaction you'd expect from Shaggy in *Scooby-Doo*: his mouth drops open, his eyes pop out on stalks, his hair stands on end, and his whole body levitates off the floor, probably. All that's missing is a comedy sound effect. "Per-doinnggg!"



ANSWERS: It's Bin Liner from *Paradise Towers* on the Time-Space Visualiser. The Six Faces of Delusion: Number 6 is the Hitch in time. The other five are all true.

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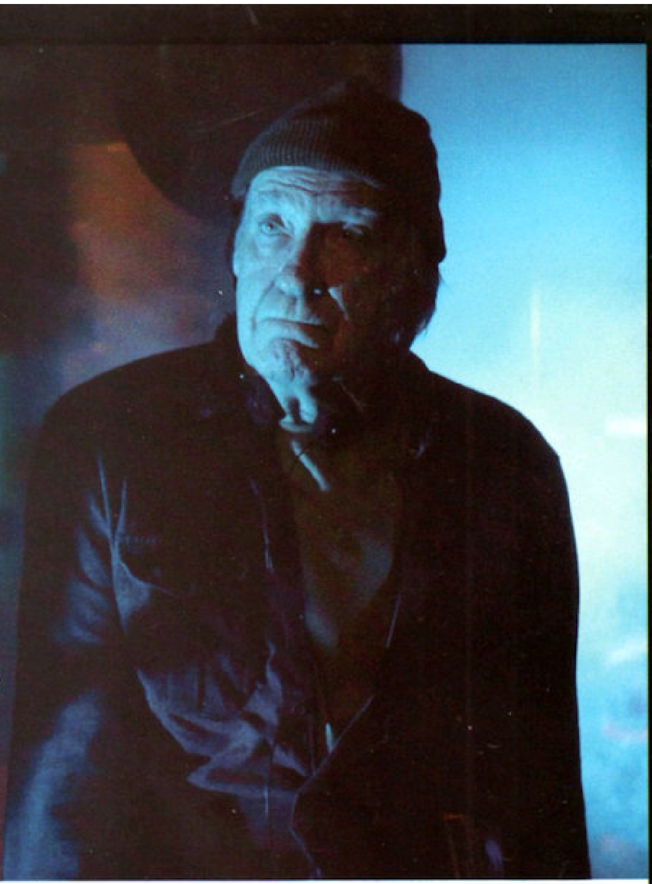

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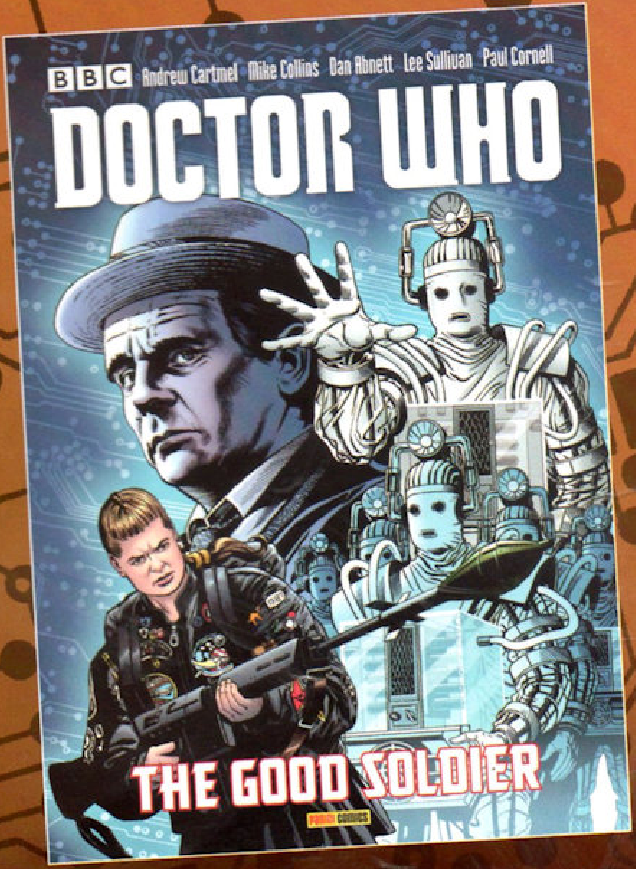
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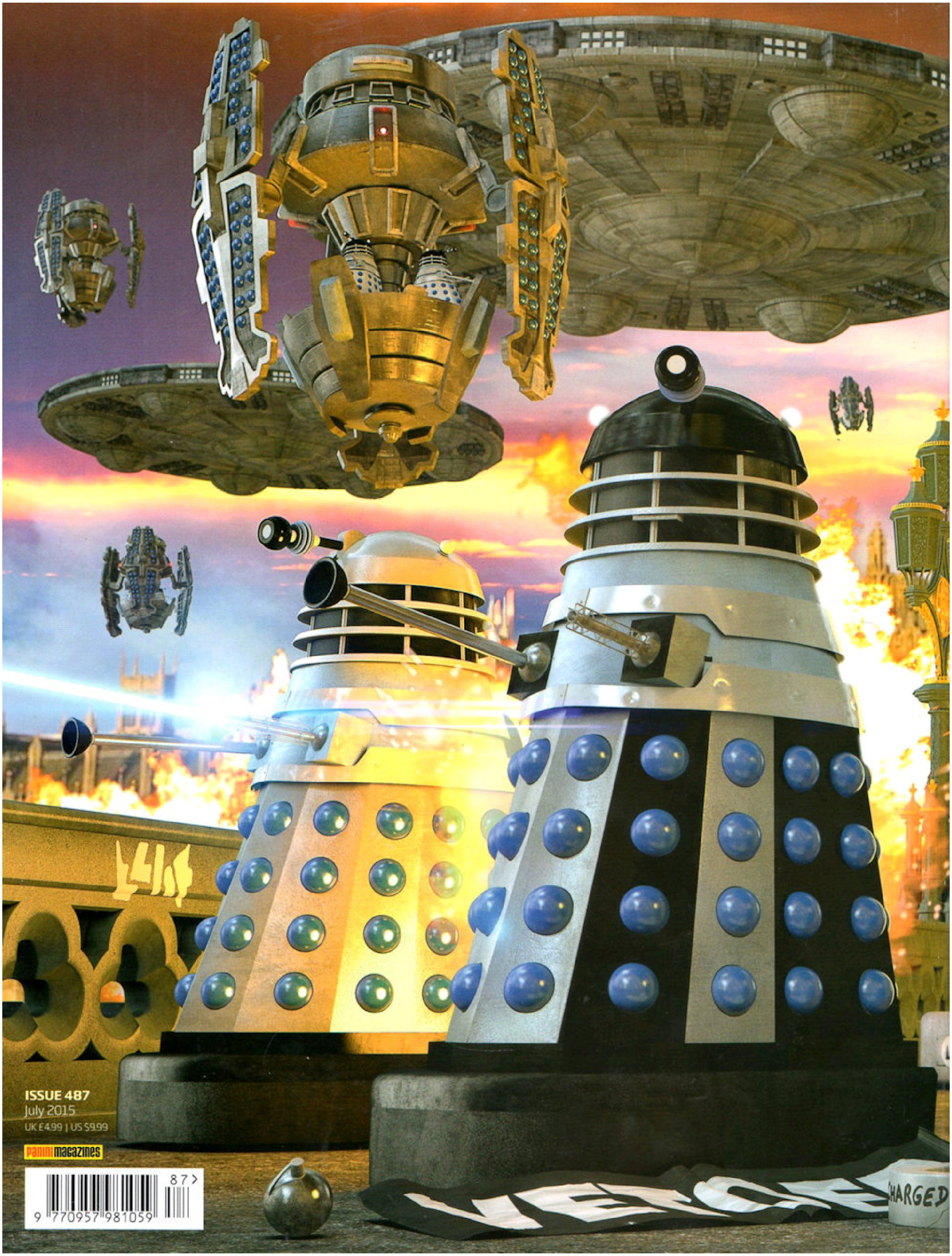

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